

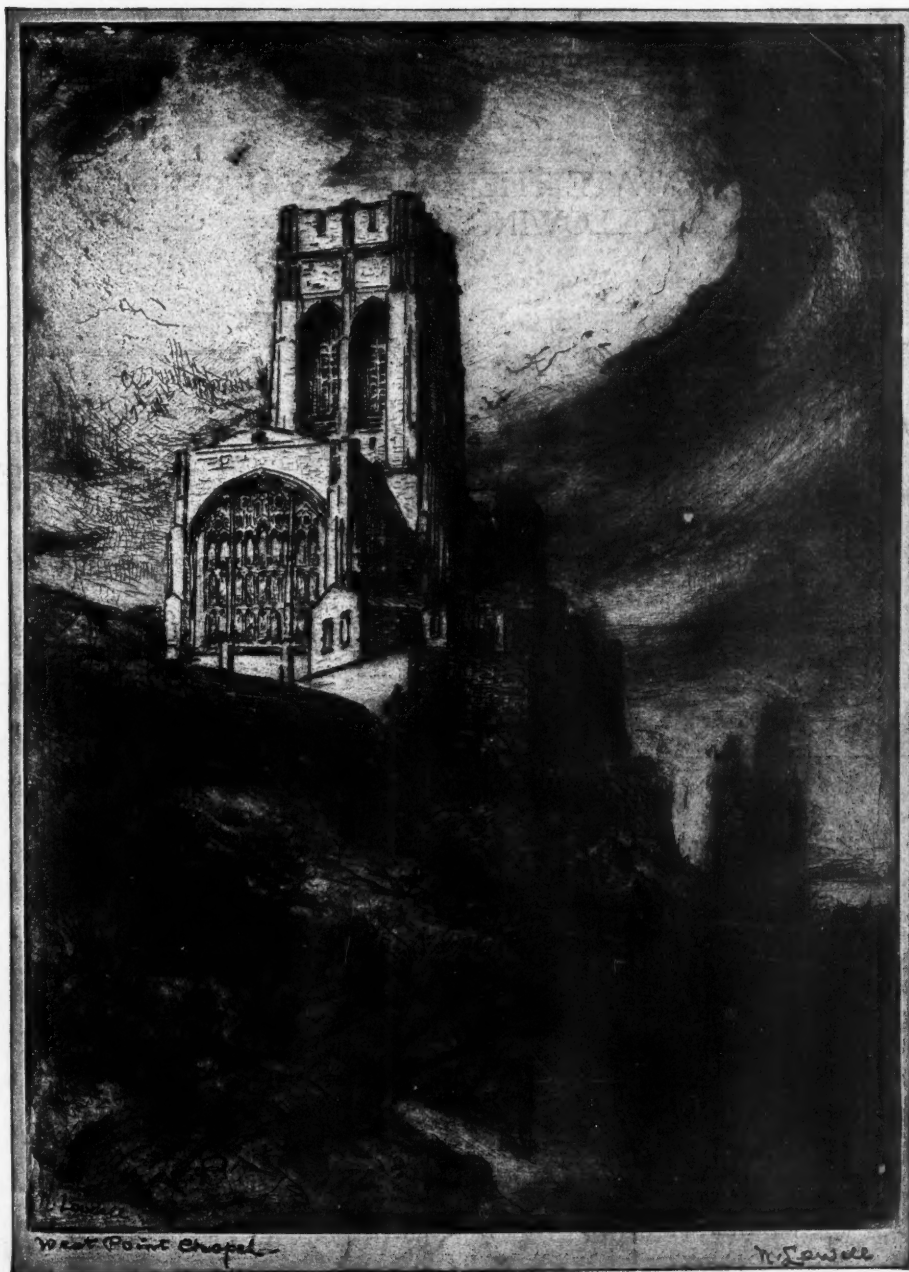
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MUSIC & DRAMA

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The AMERICAN ORGANIST



NOVEMBER 1926
VOL. 9 - NO. 11

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Prepared with Special Consideration to the
Requirements of the Practical Organist
in Concert, Church, and Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS

GORDON BALCH NEVIN

RURAL SKETCHES: A SUITE

ONE OF the better things by this interesting Composer is this Suite of practical entertainment music, written for audiences. The first movement is *AT DAWN*, shown in our first excerpt; it is called a study

(A Study in Crescendo)

GORDON BALCH NEVIN



in crescendo, and it is; it makes a fine morning prelude and is easy to play. *SONG OF THE HUNTERS*, our second illustration, comes next with its strong rhythm



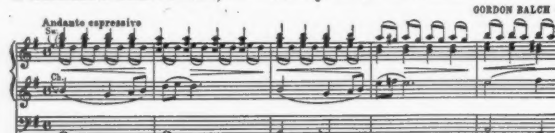
and registration on brass; an effective piece of writing. Third is *O'ER STILL MEADOWS*, a quiet, attractive piece of music, simple but direct in its appeal.



Here we have excellent contrast between these three movements, and the fourth, *THE CARNIVAL SHOW*, gives even more decided contrast, with rather oriental



flavor in the middle movement. Fifth and last is *TWILIGHT MEMORIES*, a dreamy sort of affair with re-



flective, reposeful atmosphere. The SUITE is dignified enough but yet calls for the spirit of playfulness; audiences will like it and the organist who plays it. Fortunately, the art of organ playing is not generally understood and we are judged not on our playing

but on our program; wise men take the hint. Here's a good one. (Summy 1923, \$1.50)

F. LESLIE CALVER: *FOREST CHIMES*, seven pages of melody, with Chimes effectively and properly introduced in the middle section as accents, not melodies; in the recapitulation they are similarly used by the right thumb with the rest of both hands doing their usual duties. It is worth using wherever Chimes are available, not difficult. (Schmidt 1926, 45c)

A. T. GRANFIELD: *CHANT D' AMOUR*, four pages transcribed by Dr. Roland Diggie; a very beautiful melody over the simple synchopated lefthand chord accompaniment, the kind of music that makes friends. Get it for your church or theater. (Ditson 1926, 50c)

H. P. HOPKINS: *SUMMER TWILIGHT*, an attractive one-page melody piece published in *The Etude*, simple, tuneful, easy; its Composer contributed a series of articles to this magazine some months ago and is wellknown to our readers. (Presser 1926)

E. R. KROEGER: *SCENE PERSANE*, for "List Organ" and piano, in which a simple harmony part is given on two staves for harmonium against a simple but rather brilliant piano part. It is worth considering as a novelty duet. (Schmidt 1891)

C. S. MALLARD: *MARCH E-f*, two pages on two staves with optional pedal notes. Easy, rather tuneful, practical music. (Lorenz 1923, 25c)

RACHMANINOFF: *PRELUDE in G*, transcribed by Mr. Gordon Balch Nevin; nine pages of unusual organ music for those not opposed to the idea. The piece is so varied in mood and makes such fine concert material that it is a pity it cannot be used on the organ; the Nevin transcription is excellent in every way. It's not easy to play. (Ditson 1926, 75c)

TCHAIKOWSKY: *NOCTURNE in F*, 6-page transcription by Mr. H. V. Milligan; a beautiful classic melody effectively fitted to the organ, something every church and theater organist should have. (Schmidt 1926, 45c)

WAGNER: *MEISTERSINGERS*. Dance of Apprentices, transcribed by Mr. G. H. Federlein, twelve pages of music that is no doubt very interesting in the drama, with the dances, but does not have very much command by itself; excellent for the theater however, and not difficult. (Schirmer 1925, 85c)

Church Music

Prepared with Special Consideration to the
Requirements of the Average Chorus
and the Quartet Choir
GUIDE FOR PURCHASERS

A SUGGESTION: One of our readers adds to his library one copy each of every number reviewed in these pages if he deems it at all likely that that number may be of use to his choir at any time. In this way he has constantly at hand for his inspection one copy of every worthy anthem published by America's leading publishers. The expense of this method is insignificant, but it insures that the choirmaster shall have exactly what he want in so far as it is obtainable; guessing is eliminated, and differences in taste between reviewer and purchaser no longer react

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for a

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Margaret Lester

Music by
William Lester

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 making a valuable addition to Christmas music. To be sung
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BARNES, EDWARD SHIPPEN

- 14,041—Mary kept all these things (Carol-anthem)12
 A fascinating little number with the flavor of old English
 carols. Soprano, Alto, Baritone and Tenor solos in turn
 sing each a different and expressive verse, to which the
 chorus replies with the same tuneful refrain.

PRAETORIUS, MICHAEL

- 13,993—The bells within the steeples10
 (English text by Seth Bingham)
 Very jovial and straightforward mediaeval melody with re-
 freshingly harmonic simplicity. The English text precisely
 brings out the spirit of the music. To be sung a cappella.

SNIDER-TURNER, E.

- 13,989—Arise, shine, O Zion15
 A brilliant and festal anthem of considerable length and
 variety. A passage for solo quartet and an Alto solo pro-
 vide contrast. Notably fine is the treatment of the basses,
 especially at the beginning.

SPENCE, WILLIAM R.

- 14,042—O Star-lit Sky o'er Bethlehem15
 Tuneful and easy anthem with a flowing and brilliant solo
 for soprano. The closing chorus is jubilant and of strong
 rhythm.

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against the purchaser. We recommend the method to all readers.—THE EDITORS.

A. G. H. BODE: "I WILL FORGIVE", a simple, sincere anthem of four pages, with bass and soprano solos, tuneful enough yet quite churchly and easy. (Lorenz 1926, 10c)

H. P. CROSS: "MAGNIFICAT IN F", a musicianly and sincere setting, tending to the old style of pure church music; looks rather unusual. (Ditson 1926, 15c)

GEORGE HENRY DAY: "BENEDICTUS ES, DOMINE", another musicianly and effective anthem by this growing composer, one worth your examination; moderately easy, with fine climax. (W-S 1926, 15c)

VICTOR HARRIS: "A GRACE BEFORE SINGING", an unusual anthem for women's voices; one setting in three-part with accompaniment, the other in six-part without accompaniment; it is fit for the concert program too. (Ditson 1926, 12c)

RALPH HORNER: "THOU ART THE WAY", eight-page anthem, melodious, easy enough, soprano solo, fine variety of context; something worth using. (Ditson 1926, 12c)

RALPH HORNER: "O LOVE DIVINE", nine-page anthem for chorus or quartet, tuneful and easy, soprano solo, some unaccompanied work, worth doing. (Ditson 1926, 15c)

E. H. LEMARE: "SWEET SAVIOR BLESS US", ten-page anthem, bass solo, melodious, easy, with a variety of moods; attractive enough for any audience. (Ditson 1926, 15c)

J. F. RUSSELL: "WE FOLLOW THEE", six-page anthem for quartet or chorus, four-part writing throughout for unaccompanied work; simple, direct, fluent writing, with musical qualities. (Schmidt 1926, 12c)

C. B. RUTENBER: "INTERCESSION", six pages for men's quartet or chorus, fluently melodious writing, easy, tenor and baritone solos. (Ditson 1926, 12c)

VOCAL SOLOS

THE SOLO VOICE adds variety, and therefore interest, in the service routine; from the accumulated solos on hand we mention a few of the more melodious numbers. Abbott's "Our Christ" (Summy) is nicely written, with themes creditably handled, it is not difficult.

Ambrose's "O LOVE THAT WILL NOT LET ME GO" is an attractive melody with rhythmic interest, and easy to sing, though it affords a good climax. McNellis' "THANKSGIVING" is another song that evidences considerable skill and worthy musicianship; though shorter, it has a good climax. (Both Schmidt)

Lorenz publishes a number of attractive church songs, all of them tuneful, and all of them of the better grade. The melodious Paul Ambrose is represented with "LIGHT AT EVENTIDE", for medium voice (C to F); "O EYES THAT ARE WEARY", in three keys; and "THY WILL NOT MINE", also three keys; we like the second best, and the third next: all are worth using. Ashford's "THROUGH LOVE TO LIGHT" is a tuneful song in two keys: Fearis' "ABIDE WITH ME" is unusually tuneful and yet churchly and appropriate.

CHRISTMAS CANTATAS

LORENZ comes to the rescue of the average choir with a list of cantatas, each of which is tuneful, simple, practical, and appealing to the average volunteer chorus and congregation. To distinguish between them for the reader would be impossible; we shall give such facts as are possible to catalogue, and ask interested readers to write direct to the publishers for examination copies of such works as they think will suit their choirs.

ASHFORD'S "TIDINGS OF GREAT JOY", 60 pages, passages for four-part women's chorus and also men's chorus, violin obligato for some numbers; 75c, orchestration available.

GABRIEL'S "THE NEW-BORN KING", 60 pages, one easy number for men's voices, seems to be quite rhythmic and joyful, 75c.

HEYSER'S "PEACE ON EARTH", 60 pages, choruses for women's and men's voices, jubilant and rhythmic, 75c.

HOLTON'S "CHIMES OF THE HOLY NIGHT", obligato work, and numbers for two-part women's voices and ditto men's voices; 75c.

HOLTON'S "THE KING OF CHRISTMAS", a two-part cantata of 38 pages, with many tuneful numbers to make junior choirs happy; 50c.

STULTS' "KING IMMANUEL", 22 pages for chorus, with numbers for women's voices and men's voices; tuneful and rhythmic; 50c.

FORMER REVIEWS

GOOD MUSIC does not die; we refer our readers to our Christmas music reviews of former years. Page 407-C of the December 1926 issue; 695 of December 1924, especially referring to the Otis CHRISTMAS CHIMES for organ, harp, violin, and cello, published by Summy at \$1.25 complete; 633, November 1924, where a great many reviews will be found; 751 December 1923, 25 reviews, including the Ambrose "ASLEEP IN THE MANAGER", a beautiful solo published by Schmidt, and Yon "GESU BAMBINO" published by Fischer and available in almost any desirable version; 545, December 1922, four reviews; 493, November 1922, 12 reviews.

Music to be counted good according to the high standards of T.A.O. reviews, must be inspirational; that is, it is not enough that it shows evidences of having been written by a master of the technic of writing; the melodies, themes, harmonies, progressions must all have about them that intangible but tremendously vital factor of inspiration. Music without inspiration is not music at all but only sound. It is like an automobile without gasoline; it gets nowhere and pleases nobody but its own creator. We strive diligently to make these reviews trustworthy; they can be trusted as absolute guides to purchasers, but he buys best who first secures specimen copies of all the works that seem to be about what he wants. We recommend that method.

G. A. BURDETT: A CHRISTMAS MEDITATION, six pages on "The First Noel" and "Holy Night" tunes, done in musicianly manner, and fit for the best of services: not difficult, but wanting a good color-sense and industry enough to apply it. (Schmidt 1924, 50c)

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November 1926, Vol. 9, No. 11

The American Organist

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MR. RICHARD KEYS BIGGS

The American Concert Organist who becomes organist and choir-master of St. Patrick's Church, Montreal, after a half-dozen years at the Cathedral Chapel, Queen of All Saints, Brooklyn, New York. His quest is for a condition where ideal church music may be achieved. St. Patrick's gives him a 3-45 Casavant-rebuilt Warren, a choir of sixty men and boys, an ideal choir-loft with console in correct position, four adequately paid solo voices, all in the second of the two rear galleries; also the largest English-speaking Catholic church in Canada, unlimited opportunity to continue his recital tours, a 2-manual chapel organ for his pupils, and unlimited teaching use of the main instrument. Thus do the States give the Dominion one of their finest artists, and thus does the union of the two best Americas, north and south of the border, become one link stronger. Mr. Biggs moved with his wife and their four children October 27th to their new and undoubtedly permanent home in Montreal, with the comment, "I know of no city in which I should more prefer to live than Montreal."

The AMERICAN ORGANIST

Vol. 9

NOVEMBER 1926

No. 11

Editorial Reflections

Toot --Toot



POPULAR FAD in newspaperdom is to run a daily column of humorous or philosophical comment on the flotsam and jetsam of daily life. I quote something interesting from one such column:

"A professional pianist sends in a write-up about herself. The thing is based on a recital or something that she has given. Without restraint she describes herself as master of the instrument and all the other things the music critic would hesitate to say except about the world's premier performers.

"The main point is that there would be cash value to her in having it appear that these things were said about her by somebody else.

"And say, if there ever was a peeved lady it was that pianist when she was informed that if her eloquent tribute to herself appeared in print at all it would have to be over somebody's signature.

"This disqualified the thing for publication in any event. She didn't dare to have it appear over her own name; and no one else would want the world to think he had written such a thing because it was

so manifestly (to use a slang word) bunk."

Publicity may be beneficial or otherwise. Much depends on what we have to sell. If we have a perishable commodity that must be disposed of, we must bring it to the notice of the public quickly and effectively. If a circus moves to Palo Alto for one day only and fails to inform the public as to date and place and stimulate an appetite for clown and elephant in the imagination of multitudinous small boys, its manager has not utilized the vehicles of publicity and his cash receipts will suffer.

Professional press and publicity agents have publicity to sell; therefore they advocate publicity in any and all forms. They are clever salesmen. They have developed persuasive eloquence to a high degree, and they make us believe that the only thing that counts is to keep one's name continually before the public. In the theatrical world they even go so far as to assert that it is better to keep it there unfavorably than to let it lapse. Certain types of evangelists tumble into the same blunder. Leginska secured display headings and front-page publicity by the simple device of vanishing into thin air. What did she gain? Nothing but undesirable notoriety. By some unaccountable law of compensation both her art and her reputation for keeping her engagements suffered.



This law of compensation is a peculiar thing. If we selfishly over-reach in one direction we find ourselves automatically restricted in another. What we seek to grab we lose; while by some mysterious magic what we freely give is restored to us manifold. Queer, isn't it?

Much depends on what we have to sell. If our commodity is standard and reliable we have little need of sensational methods. Music activity is of a sort that is not benfitted by hot-house methods.

A desirable following is built slowly as the result of serious, sustained effort. This method cannot be successfully imitated. There is no cheap substitute. If one does his work a little better than anybody else is doing it, recognition will take care of itself if we can live long enough; otherwise advertising must be used to bring today the recognition that will be too late tomorrow—but the merit must be there first. Thus has advertising cleaned its own house in recent years. A musician of merit will not need to flood newspaper and magazine offices with encomiums and panegyrics inspired by his desire to succeed instead of by his success. The law of compensation again. The magazine that stretches its policy and its pages to include praise not honestly meant and honestly inspired, will be robbed of all credence for the things it publishes that are the product of honesty. The rules of yesterday's business life may have served yesterday well enough. Today they must conform to the higher standards of ethics that dominate both the musician's and the business man's worlds.

A man who is too close to his own work will never see it as the world does—and it would be rather stupid for him to adopt the attitude that he is right and the world



wrong. The press agent is too close to his press releases; he is likely to think they ring true and have real news value. If they have news value, no Editor will refuse them. If they have not, the Editor who accepts them for print is merely robbing his pages of the confidence of his readers, which in turn robs every other man and project, mentioned in those pages, of the value of reader-confidence which both Editor and advertiser are so anxious to maintain. The program-maker is in the same predicament. He is so close to his product that he cannot see it impartially and critically as his competitors and the public do. And it's the same with the recitalist and his playing; he's most likely to think his playing is the pink, or perhaps deep crimson, of perfection: his competitors and his public will likely have a little different appraisal.

And Editors are no better off. They don't act like human beings but they often are. They see only their own product, and they see it too closely. That's why it takes a democracy to make a great republic, and a hot-headed subscriber to tone down an imperious Editor now and then. Gentle reader, go to it. You may do us some good.

The Growth of a Residence Organ

By DONALD S. BARROWS



IN THE February 1926 issue Mr. William H. Barnes describes the ideal method of building a residence organ, provided mechanical ability, cash and spare time are all available simultaneously. The plan which I was obliged to follow did not result in a substantially complete instrument all at once but it made lighter demands on the first two requisites.

My present residence organ began about eight years ago in the shape of a secondhand two-manual Kimball portable organ of six manual stops and two free-reed Pedal registers. Fitted into an accommodating recess in the hall and equipped with a one-half h.p. blower in the cellar, this well-built little box of whistles served admirably for practise and for occasional accompaniments and was regarded by the neighbors with mixed feelings. True, the Pedal department did not proclaim a bass theme with overpowering authority, nor did the Great Cornopean suggest altogether a Tuba Mirabilis even though it spoke within three feet of the player's nose, but the other manual registers were well voiced and are in use today in the Choir of the present organ.

Before we came to that, however, there was an intermediate stage. Moving to a larger house, purchased you may be sure with an eye to its suitability for the later installation of a more complete instrument, the original organ was stripped of its case, separated from its reservoir, and set up in state in a special chamber in the cellar directly under what was originally a coat closet under the main stair landing. The swell-shades were placed over an opening cut through this closet floor into the organ chamber, and the paneling below the landing was altered to a curtained grille, so that the organ spoke directly into the lower hall. Electro-pneumatic

valve action was applied to the manual chests, and a three-manual console front built into the remaining paneled wall of the useful coat closet. The third manual was of course not used. The console was partially prepared for what might follow, but the instrument remained fundamentally as before, except that the new action permitted sub- and super-couplers for each manual and from Swell to Great. Also, and of more importance, the free Pedal reeds were honorably retired in favor of a 16' Bourdon, polyphoned to produce a Gedeckt as well.

For about three years the organ remained in this shape, my spare time being divided about equally between playing, lying on my back in the cellar chamber making routine adjustments, and writing specifications for a three-manual instrument to utilize the preparation which had hopefully been built into the console front. As a matter of fact we did not use much of it, because the successive specifications had outgrown the original stop-key and coupler-tablet layout.

The final specifications provided for new Great, Swell, and Pedal departments placed in an insulated and resonant chamber in the attic, a ceiling grille over the main stair well, and continuing the old organ as a divided Choir in the cellar. The Choir Organ was later removed to a separate chamber in the attic because of the difficulty of maintaining uniform temperature and pitch between cellar and attic.

Moving the Choir Organ single-handed afforded spare time amusement for nearly six weeks. It was not as simple as it sounds. Making and connecting a 170-wire cable 75' long was perhaps the most tedious part, and to lose temporarily only five wires while cutting the new cable in ought to be excusable in an amateur.

The divided Choir, each half with 16' and 4' couplers and unison release, increases greatly the usefulness of the limited number of stops. It was not

deemed necessary to include 16' and 4' couplers from both divisions of the Choir to the Swell and Great, but to be able to couple only half of the Choir to either of the other manuals at unison permits adding several tone colors to these manuals

of the Solo Tuba. There is no Solo manual and the usual small three-manual scheme places the one chorus reed on the Great Organ. Mr. Barnes places his big reeds on the Swell, which may be better; but with either plan a Solo Tuba passage



ONCE A NECESSITY—NOW A LUXURY

Formerly the Hall of the Donald S. Barrows residence, Rochester, but now the Music Room. The organ speaks through an 8 x 10 grille in the second-floor ceiling directly over the stair-well; the console tucks itself out of the way in an unused coat-closet.

against a Choir accompaniment from which these colors can be omitted through the proper unison release. These possibilities are not submitted as proving the desirability of constructing an entirely new organ in this manner but merely to show the use to which limited original material may be put and at much less expense than by building several unit chests and borrowing the individual Choir stops elsewhere. The old Cornopean mentioned above was replaced with a modern Clarinet, so that all the usual Choir colors are present.

The most important feature, which so far as I know is original, is the treatment

cannot be played against a nominal Full Organ accompaniment, because part of the Full Organ is tied to the Tuba and has to be left out. My Solo Tuba can be drawn on the Great through the Solo to Great coupler, but is normally playable from the Swell. Having separate key contacts, it is not affected by any of the Swell couplers, and, with the Great to Swell coupler, gives on the Swell the Full Organ plus Tuba against Full Organ accompaniment on the Great.

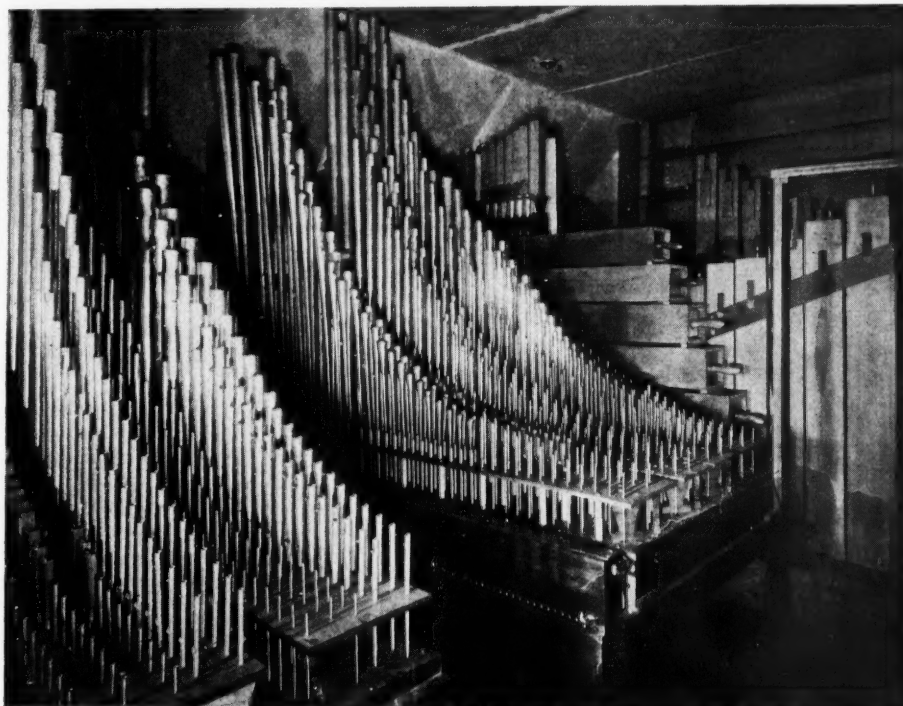
This Solo attachment, as it might be called, can be applied at small expense to any conventional three-manual organ having its big reed on the Great, provided this

Solo
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reed is on a unit chest, by simply duplexing it on the Swell, through separate key contacts, and adding the reversed Great to Swell coupler.

After the organ was finished, so far as the builders were concerned, I rigged up

both are right. In my organ the individual department pistons visibly affect the stops and couplers. The Full Organ combinations are adjustable through a switch-board back of the hinged music rack and they are Dual. They either cut out the



THE MAIN ORGAN CHAMBER

of the Donald S. Barrows residence, Rochester, N. Y., showing the Pedal, Great, and Swell organs, all under one crescendo control—"all wrong in theory, perhaps, but desirable when there is cross-borrowing, and also economical, and affording compound expression. The critical five-manual recitalist must remember in this case the organist was paying the bill and there was no music committee to be cajoled into paying a few thousand more to celebrate any of his theories." Note some of the Pedal pipes placed horizontally; the largest vertical wood pipes of the photo are the polyphoned Bourdon-Gedeckt. Between these pipes and the rest of the Pedal Organ is a wide passage leading to the blower room. The chests are chromatic, with the main reservoirs at the bass end and the swell shutters at the treble. In the gable to the left are four of the offset

bass chests, the relays, and the Vox Humana in its separate enclosure.

some discarded coupler gang switches and wired three toe buttons to handle the usual temporary Solo requirements, without using up any of the adjustable combinations. The button marked Ped. in the Solo group draws the 8' Tuba and the Solo to Pedal coupler; that marked On draws Tuba and Clarion, Swell to Swell 4' and Great to Swell; the button marked Off retires any of the above which may be on.

Just a word about combination systems. The reason the Absolute and Dual advocates cannot convince each other is that

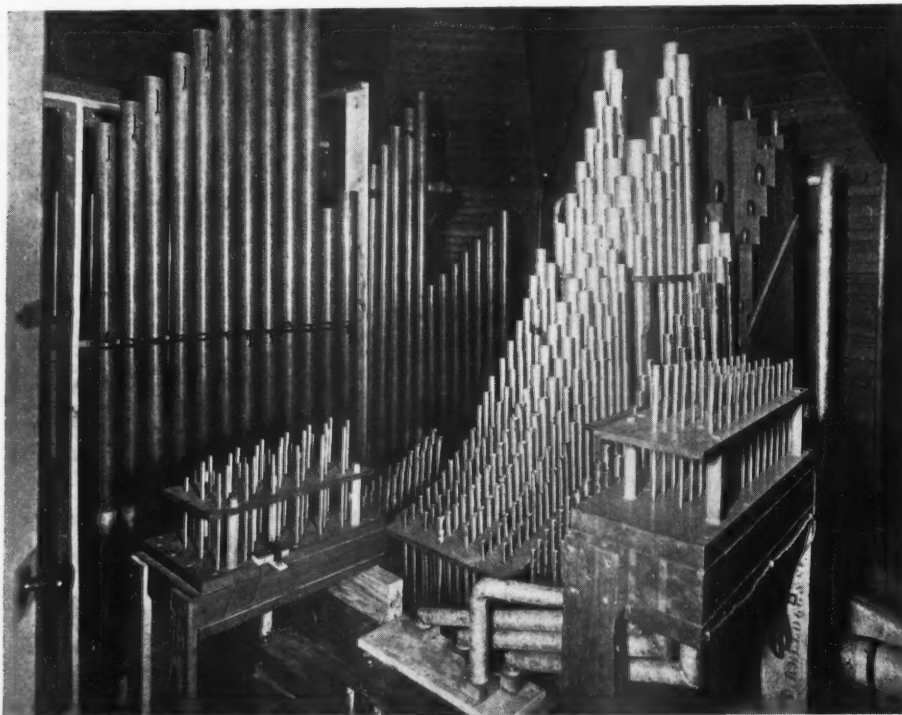
stops drawn or not as may be desired through the "Full Organ Cut-out" pistons. The desirability of being able to depart temporarily with either greater or less volume from a certain combination, and to return to it without touching a stop-key is not open to argument for anyone who has used this system. The Register Crescendo has its uses but it is the most artistically limited accessory on any organ.

Attention is also called to the manual Piston Coupler. When on, this draws all Absolute manual combinations of the

same number when any one of the three pistons of that number is pressed, thereby giving five visible Full Organ combinations. This and the "Full Organ Cut-out" were put together from odds and ends after the organ was theoretically finished.

console to one-half or one-third its usual depth, and permits the separate equipment to be placed where it is more accessible for inspection and adjustment. I have placed these accessories in the old choir room in the cellar.

Except for the original Kimball unit,



THE TOWER ORGAN

housing the divided-chest Choir Organ with its thereby doubled utility; note the top-octave chests which bring the original organ up to requirements of the new and present instrument. The swell shades are at the left and open into the enclosure over the hall ceiling grille.

The way in which the builders have cross-borrowed between Great and Swell is clever and the theoretical defects of any borrowing do not appear at all. See the use to which the Great Gemshorn is put on the Swell. These derived partials can be used with the Aeoline alone. Borrowing the Great 12th and 15th from the Swell Gedeckt gives a full Great without shrillness, and taking the Great 4' Diapason from the Swell Violin Diapason is demonstrably better than trying to steal it from the Great Diapason. I want to mention the desirability (at least for residence organs) of keeping the combination mechanism and the coupler gang switches out of the console. It reduces a detached

this organ was built and installed by the Buhl Organ Company of Utica, N. Y., and their cooperation in the planning of the tonal scheme and the successful voicing are largely responsible for my continued satisfaction with it.

Perhaps I may be pardoned if I again emphasize the point that the Solo Organ has its own complete set of couplers and key contacts, and is on its own wind chest at higher pressure than the Swell. In every sense it is a separate organ, save that it does not have a set of keys, using the Swell manual for its control. With additional Solo registers, making a Solo Organ of considerable proportions, a separate manual should be used.

ROCHESTER, N. Y.
DONALD S. BARROWS RESIDENCE
BUHL ORGAN COMPANY

CONTENT: V. R. S. B. P.
Pedal 2. 2. 7. 5. 64.
Great 4. 4. 9. 4. 296.
Swell 10. 10. 16. 6. 730.
Choir 6. 6. 6. - 426.
22. 22. 38. 15. 1516.

PEDAL: V 2. R 2. S 7.
1 16 DIAPASON f 32w
2 BOURDON mf 32w
3 LIEBLICHGEDECKT p No. 2
Polyphoned
4 10 $\frac{3}{4}$ Quint p No. 3
5 8 GAMBA mf No. 9-G
6 Bourdon mf No. 2
7 CLARABELLA p No. 11-G

GREAT: V 4. R 4. S 9.
8 8 DIAPASON ff 61m
9 GAMBA f 61m
10 GEMSHORN mp 89m
11 CLARABELLA mf 85w
12 4 DIAPASON mf No. 18-S
13 GEDECKT mp No. 23-S
14 2 $\frac{3}{4}$ Twelfth p No. 23-S
15 2 Fifteenth p No. 23-S
16 8 CHIMES 25mt G-G
Tremulant

SWELL: V 10. R 10. S 16.
17 16 Gedeckt mp Nos. 3-P, 23
18 8 VIOLIN DIAPASON f 73m
19 AEOLINE pp 73m
20 VOIX CELESTE p 61m te
21 SALICIONAL mp 73m
22 STOPPED FLUTE mf 73w
23 GEDECKT p 85w
24 4 FUGARA mp 73m
25 CLARABELLA mf No. 11-G
26 2 $\frac{3}{4}$ NAZARD mp No. 10-G
27 2 Clarabella mp No. 11-G
28 1 $\frac{3}{4}$ Tierce mp No. 10-G
29 8 OBOE mf 73r
30 VOX HUMANA p 73r

SOLO:
31 8 TURA ff 73r
32 4 Tuba ff No. 31

CHOIR: V 6. R 6. S 6.

DIVISION A:
33 8 DIAPASON mf 17w56m
34 DULCIANA pp 73m
35 CLARINET mp 61r te

DIVISION B:
36 8 GAMBA mp 73m
37 STOPPED FLUTE p 73w
38 4 FLUTE p 73w
Tremulant (affects both)

COUPLERS:

To	16'	8'	4'
Pedal		GSLAB	
Great	S	SLAB	S
Swell	S	GSAB	S
Choir	SAB	SAB	SAB

ACCESSORIES: MANUAL

Absolute Pistons 18
Duals (full organ) 4
Reversibles 3
Piston Coupler
Tutti Cancel

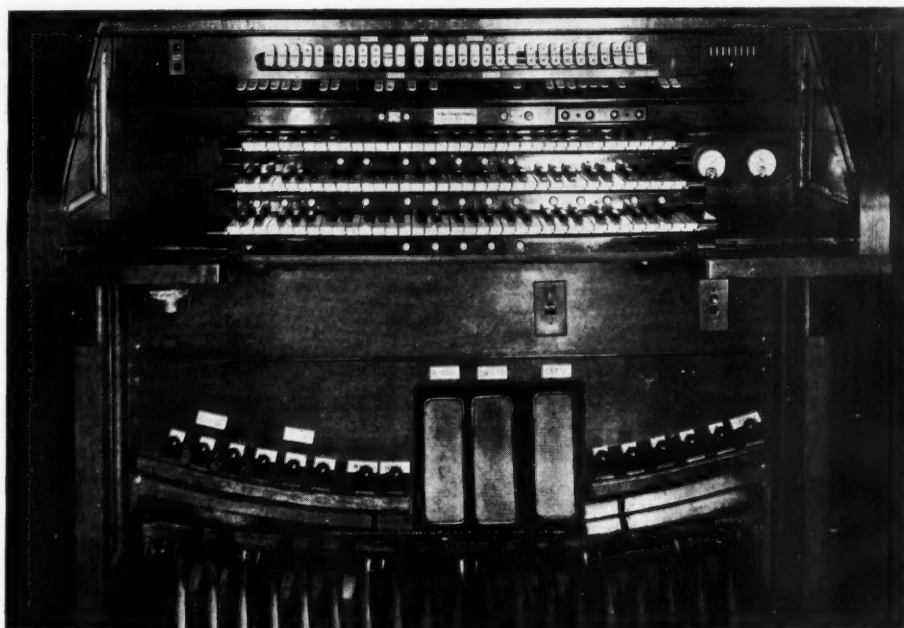
PEDAL:

Crescendos 3
Piston duplicates 7
Reversibles (duplicates) 2
Full Organ
"Solo" controls 3

Readers are referred to THE AMERICAN ORGANIST for August 1926 for an explanation of anything that may not be clearly understood in the present specification.

EXPLANATION

MR. BARROW'S ORGAN presents a novel treatment in the Solo and divided Choir organs. The list of couplers must usually be relied upon to



MR. BARROWS' CONSOLE

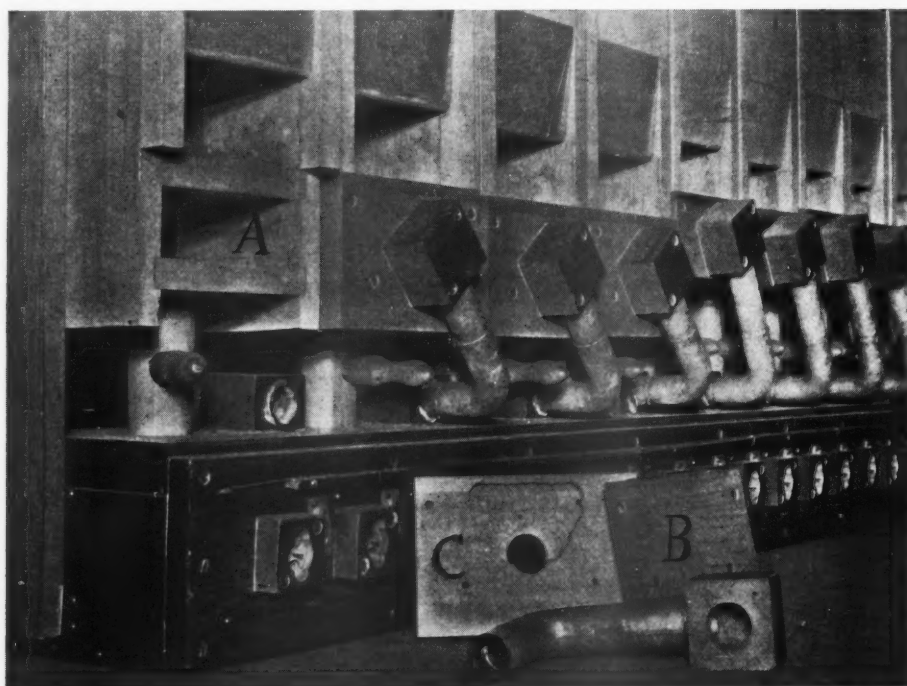
At the upper left are two Blower Pilot Lights; the couplers are arranged from left to right in the top row of tablets, Pedal, Swell, "Solo", Great, Choir. The under row of stop-tongues: Pedal, Swell, Solo, Great, Choir. To the right is the Register Crescendo indicator, each slit of which is separately illuminated and wired to light with the drawing of a certain distinctive register. Beneath it is the Full Organ indicator light; the two indicators are voltmeter and ammeter, "giving warning of a dirty commutator or a ground in the action circuit." Above top manual: Manual Piston Coupler on/off, Full Organ Cut-out on/off, four indicators for full organ Dual pistons. Centrally under each manual are five pistons, as usual. Under left Swell: S-P and G-P Reversibles. Under left Great: 3 Pedal pistons, S-G Reversible; right: full organ Cancel, 4 full organ Dual pistons. Under Choir left: piston adjuster. Crescendos, left to right: Choir, Swell and Great, Register. Left toe-pistons: 3 Pedal piston duplicates, 3 specials explained in the text, S-P and G-P Reversibles. Right: Cancel, 4 Dual piston duplicates, Full Organ.

answer questions concerning the operation of instruments where confusion may reasonably exist. This has been carefully attended in the accompanying specification. Our specification form and list of couplers tell the reader that the Solo is not carried into the pedal or other manuals through the Swell couplers, requiring instead special couplers of its own; also that when a Solo stop is drawn it sounds on the Swell invariably and can be removed from the Swell only by putting off the stop-tongue. Our specification also tells the reader that the Choir Organ is not operated as a unit but as two separate units that are at all times as independent as though they were two different organs, only that they have

but one manual instead of two. Mr. Barrows used a terminology slightly different from that presented herewith, which he had a perfect right to do, as it was his own organ paid for by himself; this specification departs from his terminology only insofar as was deemed necessary to detail in print the exact function and operation of the organ. That he has been ingenious in devising a mechanism that would do double the normal work, must be apparent to every reader; but just how delightfully versatile this big little organ really is, can only be fully appreciated by hours of study. Through the special courtesy of Mr. Barrows the text and specification presented

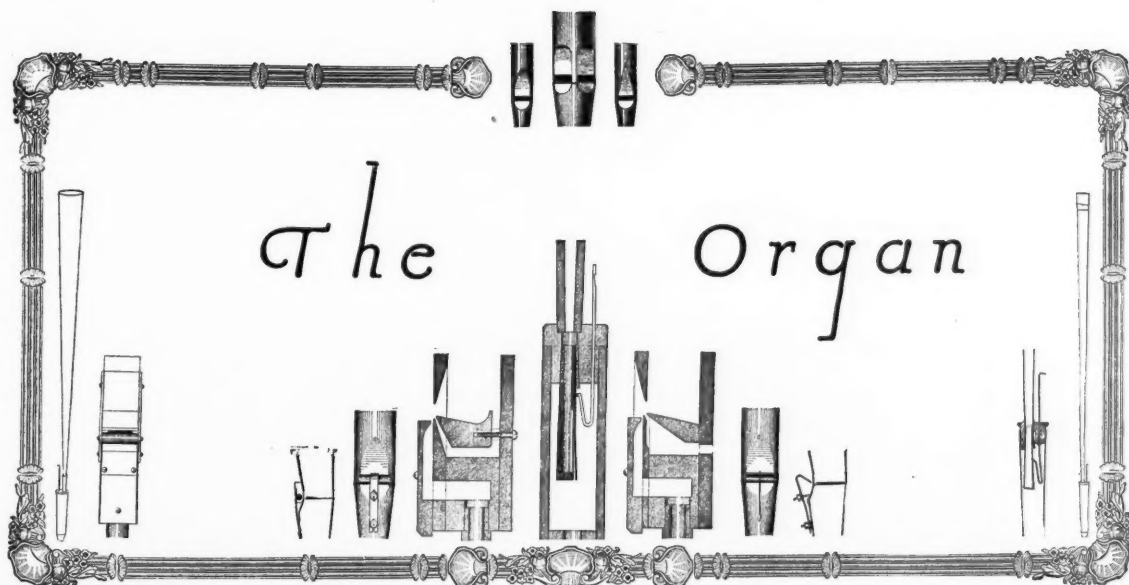
herewith answer every possible question with respect to one of our most unusual residence organs.

Perhaps the reader may be interested to know that while Mr. Barrows is an organist and organ fan of the most vehement description, he is primarily a business man, vice-president of the Symington Company, manufacturers of railway equipment, with offices in five of our largest American cities; he is a member of the vestry and music committee of Christ Church, Rochester, and Dr. George Henry Day is his organist there; he is a brother of the inventor of the polyphoned pipe described herewith and used in his residence organ.



THE POLYPHONED BOURDON-GEDECKT

An invention of the late Robert Y. Barrows. The Bourdon is supplied from the main wind-way A, in the left pipe shown uncovered; over this is placed the wood plate B, and the Bourdon is complete. Into plate C is cut the smaller wind-way with its narrower slit scarcely visible in the photo; when mounted on the pipe as shown in the photo, the Gedeckt is produced by this smaller supplementary cap and wind-way. "The Gedeckt is not simply a part of the Bourdon but augments it noticeably, probably because of the increased stiffness of the wind-reed. When the polyphoned pipe is properly built it produces two tones of different dynamic intensity but of absolutely identical pitch and perfect steadiness." Note the double set of magnets required.



Under the Editorship of

Mr. William H. Barnes

Combining the Practical Requirements of the
Organist with the Science and Technical
Supremacy of the American Builder

Mr. Barnes' Comment



HEREWITH as I assume responsibility for this Department of THE AMERICAN ORGANIST I have the pleasure of presenting an article by Mr. Donald S. Barrows on his residence organ; he generously attributes the inspiration for his article to my own article on my residence organ, written at the request of the Editor and published in the February issue of this magazine. The residence organ is a subject we are all interested in; Mr. Barrows contributes something of definite value, a value not lessened by the fact that some of us may not agree entirely with the ideas presented. If we all agreed on everything, what a dull life it would be. I mention only the polyphoned pipe which I consider a pernicious device under ordinary circumstances; I hope our readers will not adopt it unless they labor under circumstances identical with those which impelled Mr. Barrows to use it, namely, that it is their own organ in their own home where space and other essentials are limited.

And now as to the policy I shall follow in this Department.

I am sure the builders of this country want and need honest, sincere, discriminating criticism of what is still lacking to make their work more nearly perfect. The good things about their work are told in their catalogues; the Austin Organ Co., for example, has just issued a most attractive brochure in which a most impressive list of the finest and best known organists in this country testify to their extreme satisfaction with the organs this firm builds; and I have no doubt that half a dozen other of our best builders have already supplied a similar list of fine organists who commend their product equally as highly.

But this, after all, is for the purpose of selling organs, and while it is pleasant for the builder to read all these eulogies to himself, and a satisfaction to his friends as well, there is nothing constructive in the development of organ building in all this. On the other hand, a good stiff article, or a critical analysis, that doesn't cater to the vanity of the builder and give him opportunity to say to himself as he must when he reads his own catalogue, "What a fine fellow I must be," does give the builder something to think about. It doesn't help him sell his product by perhaps fullsome praise, but if the ideas are heeded it should

help him make a better product. It also gives the designer of organs much to ponder.

I am inclined to believe that a much greater appreciation of the shortcomings of the modern organ in certain aspects is beginning to be shown by our best builders, and there is not nearly so much of this smug satisfaction with results already achieved. I am satisfied that we shall eventually have the ideal organ we all dream of, a perfect and satisfying ensemble combined with lovely and distinctive solo voices. Too often we have had one or the other quality in an organ of good size—if we are lucky—but seldom both.

It will certainly not be the policy of this Department, or of THE AMERICAN ORGANIST, to antagonize the builders. I have been one myself, and have altogether too much respect and admiration for the profession not to have the warmest sympathy for them, and for the ideals of the best of them. I am sure no article, no criticism, no analysis printed in this magazine will have the effect of creating antagonism; I should not accept such for inclusion in my own Department nor endorse it for publication elsewhere in THE AMERICAN ORGANIST. All intelligent, constructive criticism should be received with interest, if not enthusiasm, by those intimately concerned; I am sure in this case the builders and players alike will profit by the constructive effort this magazine is making, through the instrumentality of this Department, to attain the utmost good for the product of the American builder of organs.

(Readers desiring to communicate with Mr. Barnes will find his address in our Directory pages.—ED.)

The Industry Speaks for Itself

A Condensed Record of Some of the Activities of Organ Builders
Who Alone Make Possible an Organ-Playing Profession

By OUR LETTER-OPENER

HILLGREEN-LANE
WILL A. WATKIN CO., southwestern representatives, furnish a list of important Hillgreen-Lanes; among the 4-manuals are St. Peter's, Canton;

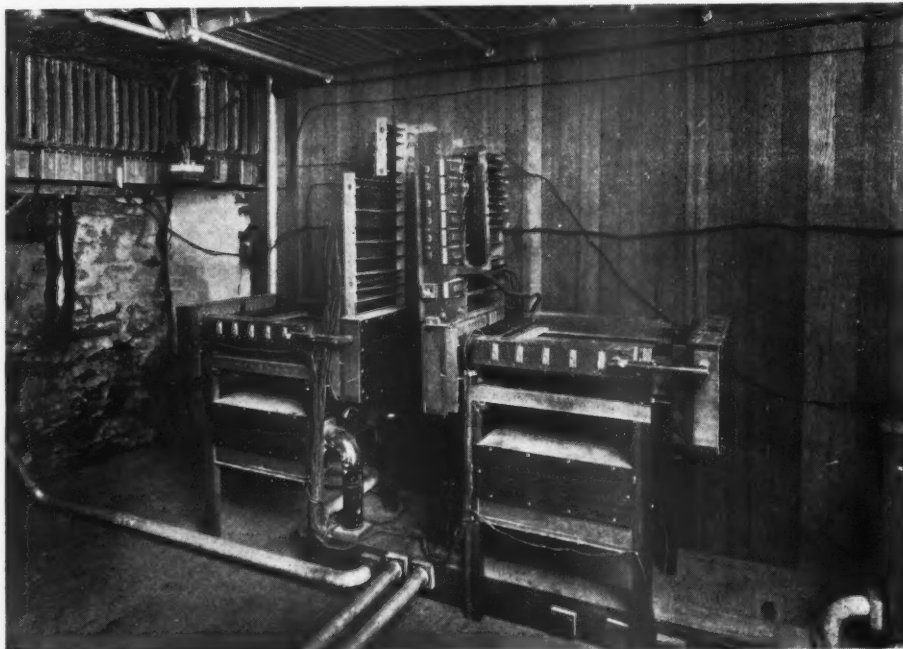
ine's, Brooklyn, of which we shall have more to report in a later issue.

MOLLER
The office of Mr. E. Luberoff in New York City has the following enviable

G.O., dedicated the 3m Moller in St. Paul's Lutheran, Cumberland, Md., Sept. 30th.

WELTE-MIGNON

A NEW RECORDING machine is being built for the extensive player business of the Company. The repertoire represents an imposing array of very famous organists from all over the world, and the selections cover all realms of organ literature from the



WHERE TROUBLE BEGINS

Mr. Barrows has segregated his combination-piston action and coupler switches to the basement which formerly housed his original Choir Organ; here is ample room for easy access and speedy repair in time of trouble.

Second Presbyterian, St. Louis; McFarlin Auditorium, Dallas; Baptist Seminary, Fort Worth; First Presbyterian, Tulsa. There are eight recent 3-manuals listed.

In October it was stated that Mr. Henry F. Seibert assisted in the dedication of the 50-stop Hillgreen-Lane in St. Joseph's, Belmar, N. J.; it was our error; Mr. Hollywood, organist of the church, deserves this distinction.

KILGEN

A DELIGHTFUL CATALOGUE has been issued by this ancient and honorable house of organ builders who have had so many generations of organ building to their credit. It is an 8x11 booklet of 36 pages, attractively illustrated, and beautifully printed. One part deals with A Trip Through the Kilgen Plant, illustrated by drawings showing most of the important organ-building processes.

The newest Kilgen in the Metropolitan section is the 3m in St. Cath-

list of current contracts and installations:

Boston, Mass., Beacon Theater, 3m
Dorchester, Mass., Morton Theater, 3m
Newton, Mass., First Scientist, 3m
Pittsfield, Mass., First Scientist, 2m
Roxbury, Mass., Rivoli, 3m
Jersey City, N. J., Simpson-Grace M.E. 3m
Maplewood, N. J., Presbyterian, 3m
Newark, N. J., Second Presbyterian 4m
Mellenville, N. Y., Reformed Church 2m
New York City,
Loew's Astoria, 3m
Loew's 83rd Street, 3m
Rio, 3m
Spoonerville, 3m

The Moller in Clanton Methodist, Clanton, Ala., was dedicated Oct. 2nd by Mr. Paul de Launay of Howard College.

Mr. Harold Jackson Bartz, F.A.-

classic Bach to the jazz of today. Magazines may be built for theorists, but organ building businesses must aim at the practical, and any man who says the jazz organ roll does harm instead of good is much too far out of sympathy with the world that surrounds him. The latest list of rolls includes "In the Middle of the Night", "Just a Cottage Small", "Here in My Arms", "If I knew I'd Find You", "Say It Again", etc. etc. We are unable to secure for publication the names of the artists playing for these jazz rolls, but we know that Mr. Rowland W. Dunham can play (and occasionally does) "Kitten on the Keys", and that Mr. Lynnwood Farnam plays occasional jazz for his own practise and amusement. My own favorite used to be "Three O'Clock In the Morning", but now it's divided between a half-dozen of the very sweet and simple but rhythmic pieces of more recent publication. Anybody

who thinks a jazz selection will outlive a Bach, is simply uninformed; jazz lives uproariously but dies early, very early. It is well. In the mean time the Welte-Mignon library of rolls is supplying music of every kind—there is nothing onesided about it—for some of the most cultured homes in America that boast an organ. That too is well, very well.

MARR & COLTON

TWO NEW BUILDINGS are being erected for addition to the factory; only last year a building was added, to keep pace with the Marr & Colton output. The first eight months of the present year equalled the entire 1925 business.

One of the interesting announcements deals with a "symphonic registrar" by which it is claimed any tone element desired can be obtained instantly; when definite details are obtainable these columns shall enlighten the readers as to just what the device is. Following is a list of Marr & Colton theater organs in which the new device is in use: Cla-zel, Bowling Green, Ohio; Commadore, Buffalo; Capitol, and Crown, New London; Chili, and Culver, Rochester; Embassy, Hartford; Rialto, New Britain; Colonial, Hartford; Opera House, Kendallville, Ind.; Olympic, Providence.

Mr. A. Libbin, with twenty years organ-building experience behind him, has joined the Marr & Colton forces, with the Chicago office.

—AND OTHERS

MR. THOMAS MOSS of Washington, our Representative, is planning a new organ for his Calvary Baptist; all organ salesmen are welcome to lay seige.

Mr. J. B. Francis McDowell of Columbus, Ohio, is also interested as the collaborator on the steps for the First Congregational, Steubenville, Ohio, being built by Schantz; the plan is claimed to be of unusual interest.

The Architect's Sample Corporation, New York, which displays samples of everything of interest to architects, has at last closed a deal for a small organ on display; thus we may take it that the organ has arrived as standard equipment for buildings of importance. We believe the era is just commencing.

DR. SCHMINKE'S RESIDENCE ORGAN

SPECIFICATIONS AND COMMENTS

By OSCAR E. SCHMINKE

THE installation of an organ in a small six-room house offers difficulties not easy to overcome. As the height of ceiling in the living room was only 8' it necessitated the building of an addition to the house large enough for organ and console. Two courses were open to us: either to sink the



organ below the level of the living room floor with a short flight of steps down to console, or to have it on the same level, with its attendant higher ceiling 10½'. The latter was merely one of two evils, as it leaves a pocket in the organ room where the sound is absorbed instead of being reflected into the living room. But perhaps the neighbors are thankful for this.

Another difficulty is the hiding of the crescendo shutters, as the whole organ was under control, the shutters being inserted directly in the partition wall. We finally decided upon a French window effect with taupe colored silk drummed back of the sash, as this appeared most in keeping with the interior of the room. The effect is quite successful, without of course ameliorating the ceiling pocket. To eliminate one of the side wall pockets we placed there a large closet in which all my music is kept.

The organ is a modified Austin "Chorophone", beautifully scaled and voiced for chamber purposes. It is a unit with the following specification:

Pipes	PEDAL	GREAT	SWELL
73 Diapason	8-4-2	8-4	
89 Dolce	8	8-4-2½-1½	16-8-4-2½
73 Viole	8-4	16-8-4	16-8-4
61 Celeste	4	8-4	8-4
97 St. Flute	16-8-4	16-8-4-2	8-4-2

A 16' resultant in the Pedal uses the Diapason at 16' as far as possible, and has in the lower octave Diapason at 8' and st. flute at 5½'. A still better result is the following: Diapason at 8' and st. flute at 5½' and 10½'. The pipes are voiced quite softly near the upper end, dulciana pipes being used for the final two octaves of the stopped flute. As a consequence we have quite a well blended and, for a unit, a surprisingly good ensemble. There are 4 combination pistons for Great, four for Swell, and three toe pistons for Pedal. Also three general pistons and crescendo Pedal, Fan Tremolo.

THE
AMERICAN
ORGANIST

MR. JOHN COMPTON

AN AMERICAN BUILDER'S IMPRESSIONS OF A BRITISH BUILDER

JOHN COMPTON is one of the most brilliant, most versatile, and most competent men ever engaged in the organ business. He is just about one generation ahead of his country. He was the first over there fully to appreciate Hope-Jones and his work, and then in his independent way he went ahead and did on his own, many things Hope-Jones had done, some in parallel and some widely divergent. He did more real tone invention than Hope-Jones did, and has always kept it up. He is not altogether practical, doing some things that don't need doing and being led on to do them apparently just because they are difficult. For instance, he is very fond of synthetic stunts, very fond of going to a lot of trouble to imitate reed tone with flue pipes.

Mr. Compton has been active in electric action invention and has done some practical things along with some others that were not worth the time and expense. He developed an expressive touch, using twelve ranks of strings. As you gradually depress the key, you brought these into play. You can see what beautiful effects could be produced, not obtainable by ordinary expressive means. That is to say, you could develop your alto or tenor part over the soprano, etc., etc. Of course, it is not a practical thing to sell in an organ. On the other hand, he has gone further with Diaphones than anyone else, even Hope-Jones. He has put as many as seven, I believe, in one organ, all of distinctive tone quality. He has developed the cube bass, in certain circumstances a practical thing.

In all this, he spent all the money he ever made and more. He was finally rescued by the recent combination with Walker, to their mutual advantage. They maintained their separate factories, but had a joint directory. Compton is artistic and is scientific. He is a good writer and knows more of what he is writing or talking about than most of the people who discuss organ problems in that country. He is farthest advanced in legitimate extension or unification, and I think it is a fact that he does not really believe in it, or at least not to the extent of doing it outside of theater organs and other cases of need. When he does do it, however, he does it legitimately. I have high regard for Compton, both personally and as an organ builder.



Under the Editorship of

Mr. Rowland W. Dunham

**In Which a Practical Musicianship and Idealism
Are Applied to the Difficult Problems of
the Organist and Choirmaster**

Mr. Dunham's Comment



ANY MONTHS ago I was in conversation with a manufacturer of church windows. He had spent a summer in the Cathedral at Chartres. This cathedral is famous for its remarkable windows, probably the most beautiful in all the world. The entire summer was spent by this expert in the study of these wonderful pieces of glass. The secret of the unique place that the windows occupy is not in the detail or in the design, but in the purity and the blend of the three fundamental colors, red, blue and yellow. In each window one of these hues was predominant.

The analogy in our organ playing is patent. We have but four fundamental colors: reed, string, flute and diapason. In the playing of standard organ pieces the dominant color is usually indicated. It is in our accompaniments that a nicer discrimination may often be lacking.

Of late there has been a tendency to decry the diapason. This is largely due to the overdoses that organists of the past were disposed to dispense. Yet, properly used, it is without doubt a valuable as well as a necessary color

at our command. How often do we use a single diapason in its clarity? It is a most attractive adjunct. A solo with diapason with or without tremulant, chorus diapasons alone on a stanza of a hymn, or as an antiphonal response to reeds or strings—these are some of the possibilities.

Strings, too, gain much by their occasional use by themselves. We are so afflicted with the combination mania that it is rather a good idea to get back to fundamentals and make use of the colors by themselves. It is so easy to draw a soft flute with strings, use strings with Vox Humana, Doppelflute with Diapason (a tiresome effect), and to forget entirely that the greatest beauty in a fine organ lies in the voicing of the individual ranks of pipes. Especially is this true in the organs of this country.

We simply call this to the mind of our readers to remind them that there may be many voices in the organ that are truly lovely, with never a chance to be heard alone. Color combinations are the source of much experimentation with us all. Let us not forget, however, that as the windows of Chartres are beautiful because of their primary purity of tone, so may our instruments be beautiful in exactly the same manner.

Calendar Suggestions

DEC. 5

"COMETH EARTH'S LATEST HOUR"—Parker, the splendid chorus from "HORA NOVISSIMA". There is no serious difficulty that cannot be overcome with proper preparation. Every choir should sing it occasionally. Novello.

"JESU, FRIEND OF SINNERS"—Grieg. A lovely melody harmonized in the typical Grieg manner. Divided parts, unaccompanied and simple. 4 pp. Gray.

"HEarken UNTO Me"—Sullivan. A conventional Advent anthem requiring a bass soloist. Medium difficulty. 8 pp.

"LIGHT OF THE WORLD"—Elgar. The final chorus from the cantata of that title. It is stately in character with a fine orchestral accompaniment. Not easy. The climax is well managed. No solos. 9 pp.

DEC. 12

"BEHOLD! I STAND AT THE DOOR"—Whitmer. Here is an unusual anthem of great attractiveness. After a solo for medium voice the chorus sings unaccompanied to the end. Medium difficulty. 6 pp. Gray.

"HAIL TO THE LORD'S ANNOINTED"—Mark Andrews. There is a freshness in the swing of the rhythm in this anthem that makes it a choir favorite. The middle section is a duet (or two-part semi-chorus) for soprano and alto. Easy to sing, no high notes. 7 pp. Gray.

"MAGNIFICAT IN B MINOR"—Noble. A purely choral setting of the song of the Virgin; no difficulties. 6 pp. Schubert.

"BY THE WATERS OF BABYLON"—Higgs. While not well known this is

a most excellent setting of the Psalm. It is not very difficult, though a capella. 8 pp. Novello.

DEC. 19

"THE GREAT DAY OF THE LORD"—Martin. Certainly one of the most widely used of all Advent anthems. Teeming with effects and without great difficulties. 4 pp.

"O COME, REDEEMER OF MANKIND"—West. A Christmas anthem with short soprano solo. The skill of the composer has been too often mentioned in these reviews to make further comment needed. A worthy anthem for the season. 8 pp.

"CHILD JESUS"—Schumann. One of Dickinson's arrangements of a charming little carol in two stanzas. Simple and better sung without organ. 5 pp. Gray.

"WHAT SUDDEN BLAZE OF SONG"—Lemare. A new anthem by a writer of great popularity. It is largely brilliant in character, with a short contralto solo in the middle. Not hard to sing and contains a stirring climax. 11 pp. Schmidt.

DEC. 26

"THE BURNING FLAME"—Forsyth. One of the best of recent carol-anthems. There is a tune of naive simplicity presented three times, the second time as a contralto solo. The harmony is simple but interesting. 6 pp. Ditson.

"IN THE BEGINNING"—Mark Andrews. An attractive chorus with a middle part for soprano solo telling the Christmas story. Not difficult. 10 pp. Gray.

"ON CHRISTMAS MORNING"—Candlyn. This splendid anthem has made an immediate appeal wherever used. It is of the carol type, but with great variety of treatment and a simplicity that hides the workmanship. Recommended highly. 9 pp. Gray.

"REJOICE IN THE LORD"—Hollins. The beauty of melody that Dr. Hollins usually finds for his compositions is here most happily to be found. There is all the joy and warmth of the Christmas season to be imparted in the performance of this most effective anthem. It is not difficult and requires no soloist. 8 pp. Novello.

ORGAN MUSIC

Bach—In Dulci Jubilo
Saint-Saens—Rhapsody No. 2
Forsyth—The Dark Road
Baumgartner—Bereuse in E
Hollins—Scherzo
Foote—Christmas
Ireland—The Holy Child
Karg-Elert—In Dulci Jubilo
Loret—Adeste Fideles
Guilmant—First Sonata
Best—Fantasy on Christmas Carols

GENERAL STAFF SUGGESTIONS

DEC. 5: For free and easy service programs the musician generally must

rely upon a program idea of his own. Mozart's death on the 5th in 1791 might be the occasion of a Mozart service.

12: Oscar E. Schminke's birthday on the 12th in 1881 gives us some good American organ literature, most of it of a practical quality and not difficult. The achievements of mankind marked another mile-stone on this day in 1901 when Marconi wirelessly the letters across the Atlantic; it may be difficult to connect the church service with the progress and welfare of mankind but it will be eminently profitable.

19: Christmas will begin to monopolize the programs by this time, and the great wealth of beautiful and sincere music written around the birthday of Christ can only make the church more popular and Christianity more real.

Children's Choirs

By MISS VOSELLER



EVERY season in starting serious winter work with your children's choir, try out every voice till you know just what material you have, and then see how much you can improve each voice under your care. Of course this examination has but little value unless you have a record of it, that you may compare in the spring.

And how do you go about this examination? Take each child alone, with perhaps a helper to set down the mark, but that helper must be absolutely in the background, and the whole atmosphere such that the most timid child shall be able to do what you wish. Give the chorister some long tones in the middle of his voice, then listen to what you hear. If the tone is shrill, he is probably pinching his throat, and closing the back of his nose; if it wobbles, his breath needs attention; if off the pitch, it may be fright, poor ear, or inattention. You may have to help him a few times to give him courage, but gradually recede until he sings by himself. Then let him sing some down scales to get an idea of his range and the evenness of his tone. After that put him across the room and let him sing several phrases of a familiar song. He may need to do it several times until he has a little more freedom; it is this song that will show you, in a measure, his real ability. Does he have any idea about the meaning of the words;

does the song have any authority? Of course you will not laugh at him, though you may laugh with him as a good comrade, but you must show great interest and help him see first his good points, and then point out the weak ones; make him know you are going to work with him for his improvement. Of course each child will be different; some timid, some earnest; some loving to show off; but it is good for the child to know you know what he can do, and that you are after his best. It adds to his respect for the choir.

Have your season's plan for the choir ready in the fall; do not make that fatal mistake of promising to start something and then finding yourself so busy that your promises are not kept.

It is a good thing to decide what you will use for the year; it saves much confusion and effort later. Look over the good hymns you want sung during the year, and see that some are repeated, and that at least one new one is on each program. This list must be kept, or you will find yourself taking the choir for granted on material that they do not know. If the church follows a calendar, make your programs fit the season; if it does not, then take a list of topics and build your services around these topics. It will be a good plan to go over these topics with the pastor, for his co-operation is most important. Do not throw a group of hymns, a chant or two, and an anthem together, and imagine you have a service of value, if back of it there is not a prepared plan. Even in the liturgical church one may have subjects built around the lessons of the day and the psalter. It impresses the congregation to have the unified program, and it is much more interesting to the choir to know there is a definite subject to put over.

Thus on "Faith" we might use material like this:

Pro.—"How Firm a Foundation", Adeste Fideles

Rec.—"Jesus Still Lead on", Walter Henry Hall

Hymns—"My Faith Looks up to Thee" and "Faith of Our Fathers"
Chant—(Vinite) "O Come Let us Sing" (use a good setting in hymnal)

Anthem—"Thou Wilt Keep Him", Moore

Solo—"O Rest in the Lord", Mendelssohn

Solo—"King of Love", Shelly

With such a program the choir can be instructed on the topic as they work, and when the service is sung, every child will be alert to make his part more spiritual and beautiful. Such a choir is developing that greatest of all its arts; it is singing with the heart.





Picturegraphs

By M. M. HANSFORD



CULLING from ancient history, I remember going to the Strand, I think it was, to see Mary Pickford in "The Little American", during the week of July 21st, 1917, and making some sort of effort to start my department in *The Mirror*. The introduction to that literary and musical effort reads as follows: "Since the introduction of music as a medium of interpretation for pictures, there has sprung up a kind of tradition as to the sort of compositions to play for certain familiar scenes; so much so that an unthinking player will become monotonous in a few weeks. These traditions are set by the large houses, and they filter out through the town and into the country at large."

There is a lot to think about in this paragraph. Those of us who were fortunate, or unfortunate, enough to have attended a convention held by Charles Isaacson, under the auspices of Motion Picture News some years ago, will remember an accusation levelled against Mr. Winkler for suggesting in his cue-sheets music published by his firm. He answered his critics in short order, and his explanation was that his suggestions were to be taken as indicating mood only, and not necessarily a hint to purchase the compositions named. While this was a good answer, any reader and player of those cue-sheets would naturally follow the line of least resistance and play what was named for the cue. Most of us do this. And yet, this same monotony we speak about is not so bad, when you

take the viewpoint of the audiences. In the Rialto-Rivoli theatres there was a rule never to pick a number that had been used in a cue-sheet in either one of the houses within two or three weeks. In this way a musical person who was in the habit of going to these theatres every week couldn't accuse them of playing the same old thing over and over.

I have never heard any person in any audience complain about a number's being used too often. And I don't believe this is quite as serious as some sensitive souls think it is. I suppose I have said this a dozen times somewhere, but I never tire of it, that it is often hard to tell whether the music is made for the film or the film for the music. I remember Hugo Riesenfeld, sitting with me one day at rehearsal in the Rivoli when there was a beautiful scenic running. The orchestra was playing a part of the "FAUST" ballet. At exactly the instant a trumpet gave forth a beautiful call, every other instrument being silent, a ship shot out from behind a headland of the sea in the picture on the scene. Riesenfeld turned to me and grinned—"It does seem funny, doesn't it?" I knew what he meant. The trumpet figure came at the right instant, and the ship floated out over the blue harbor to the floating tones of the instrument. Each seemed to have been made for the other.

This theory of pictures and music is quite understandable, for after all, a picture is put together in a very distinct form, having all the essentials of a music composition—that is, a prelude, main body of the play, with the resulting prelude, personified in the "living happily ever after" of most pictures.

Referring again to "The Little American" recalls that I named the famous old DOLORES Waltz by Waldteufel. I wonder if many of the players these days know the possibilities of a substantial waltz movement. I don't mean a composition like "ALWAYS", or even any of the later-day spasms. But in the old list we will find many a good piece that can be used in a number of ways. I have always thought a waltz furnished the maximum material for playing. In the first place, the waltz movement is essentially sad, and consequently, it can be played slowly with masterly effect, and when one wants it lively, a jazzing up of the tempo will put an entirely new mood on it.

Take the *VALSE TRISTE* by Sibelius, for instance. It is supremely poetical. The first part is in a sombre mood, suitable for many such scenes. And in the next parts, one finds a wealth of possibilities. A composition of this type can be used for many purposes other than ballet scenes. I remember William Reddick playing some tune at the Rivoli, the love theme it was, for nearly half of the picture. He played a storm scene with the theme in the pedals, he jazzed it, waltzed it, and did nearly everything possible with it—and also told me about it. I congratulated him, for it was an excellent piece of work. The Rivoli lost a genius in Bill Reddick, who was one of the strike organists, along with Francis Moore.

I am quite sure the same old thing of too loud playing is still going on in the houses on Broadway. I passed the Rialto one day when I was in New York and heard the raucous tones of the organ coming out. If one can hear it out on the street, it must be

that within the house the picture is being flooded with too much tone. This has always been the case in Broadway picture houses. Loud music certainly wears one out, much more so than a bad picture. The latter is nearly always with us, but the former can be regulated. In the softer style of playing I recall the excellence of Ralph Brigham and Herbert Sisson at the Strand in the old days. Arthur Depew too was unsurpassed in this art. But it is a great temptation

for an organist to "hear himself" over the picture, and he gets as excited as some accompanists do when they are following a singer. They bring on the climax too soon, and are bound to beat the singer to it. I am not so certain that Broadway's picture music has improved so much. It requires plenty of brains and plenty of technique to play pictures.

As Cooper used to say, "When you can do it, it's easy."

Photoplaying--an Art

A Series of Discussions for Beginners and Others

By HENRY PATTERSON HOPKINS

V.



GREATER ATTENTION has been given in these columns lately to organists' "pick-ups", in work with orchestras, with flute tones or strings. It must have made a sufficiently disagreeable contrast to be noticeable. Sometimes the best impressions are made by contrasts, and drastic ones.

If an orchestra is large, and its strings alone can finish an idea, then I would endorse a string group on the organ in picking up.

Pick-ups and leave-offs must be right dynamically, and if the player goes farther by matching tone colors, I'll say he is doing fine.

In working alone, after an extended period of light numbers, say as called for by a comedy-drama, and one has been doing his best to hold interest by a run of intermezzos, inter-acts, dances, and popular numbers, it is delightful to hit a spot where a soaring contando can be used, say like Drigo's SERENADE. Or again, some succession of deep majestic chords, full sounding and rich, like pages 126 to 129 in Puccini's miniature piano score of "BUTTERFLY".

A very common-place example of registration would be a melody played by MELODIA and Clarinet on the CHOIR with an accompaniment on the Swell in light strings, Bourdon on Pedal. Such an illustration is almost amateurish, yet I would not undertake to suggest more, since good registration means to show a theme by contrasts.

During my playing at the Broadway Theater, New York, some few years ago. I had an associate organist who tried to outdo himself in stunts. In fact we had a friendly rivalry between ourselves as to who could achieve the most originality. But when he gave a lion's roar by glissando on the Pedal, I surrendered.

To see a steamboat coming down the river, the chord Af-C-F at the bottom of the treble cleff, on stopped Flute

only, makes a pretty good blast of a whistle.

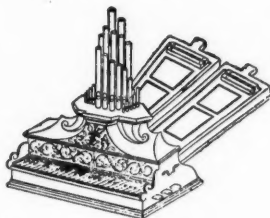
Close-up of a bird occasionally offers opportunity for several short thrills in upper register on Flute alone. A passing parade of soldiers often has its effect heightened by bass-drum imitation, given only on 8' Diapasons alone, resorting to an upward glissando diatonically for the emphasis beats. For a fairly effective cat's meow try a thin Trumpet or Oboe, hold top G of the treble staff just a moment and then glissando chromatically down to E-flat.

During the feature, it seems to me, stunts have a better show than in comedy work, though I realize that many disagree with me in this. Opportunity to play a passage on the chimes is usually offered in some place or other. And then perhaps half a page of Glockenspiel alone sets off well. It shows that a man is always on the job and is trying to bring forth the best variety the organ affords.

These various suggestions have been repeated over and over again. Failure to be constantly alert for such of the little details of the art of photoplaying is responsible for the mediocrity that pervades so much theater work.

It is hard to play well, watch the picture, select good registration, and adapt non-organ pieces to the instrument. Attractive piano numbers often fall flat on an organ. But I can only say that all these things are essential and any one drawing a good salary in a good position owes it to his audience as to himself, to put forth his best effort all the time.

THE END



Warners



WHEN IT COMES; Warner's has, at least for the present, removed the names of the organ and organists from its bulletin. The organ is a Marr & Colton and the "Vitaphone" has replaced the living music of organ and orchestra. Some like it, some don't. We deal here with the good old days.

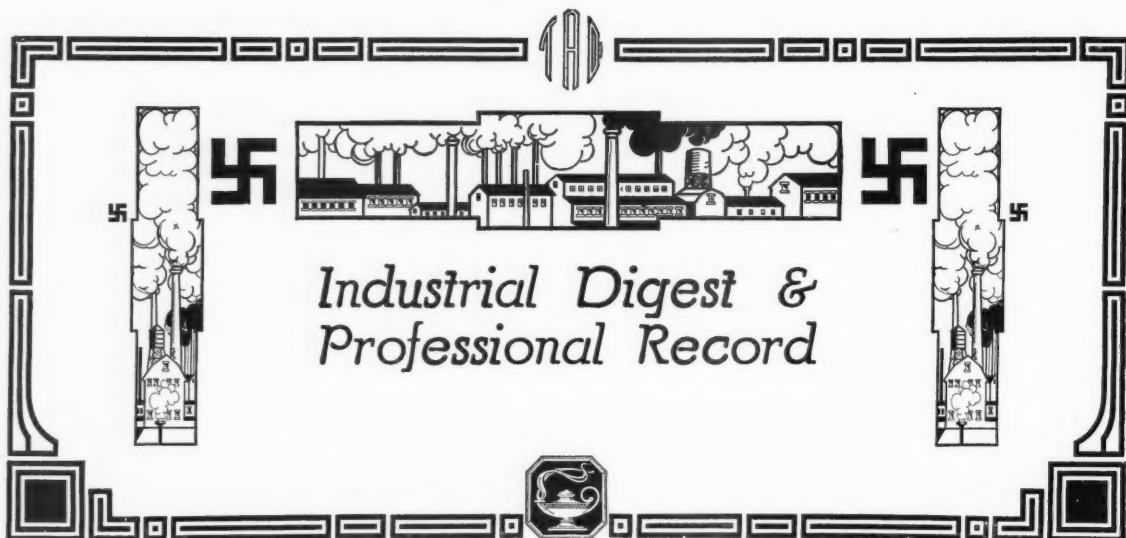
After the orchestra finished its piece, which it did in a diminuendo, the organist began on a solo reed melody unaccompanied and then added pianissimo string accompaniment; which made an excellent transition.

In "Footloose Widows" Louise Fazenda trips his nibbs and as he rests in peace on the cold pavement the organist gave a coo-coo bird call motive on the Doppelflote or its substitute. Later when the conspirators dump spoon-fuls of medicine down the mouth of the pretty heroine to revive her spirits, much against her increasing protest, the organist played it up with an arpeggio on the Harp, in ascending scale fashion for each successive spoon.

One of the most satisfying features of this organist's work—we cannot say who he was—was the manner in which he would at appropriate times allow his music to die out and come down through a worthy diminuendo to extreme pianissimo passages that had the effect of being moments of restfulness for the audience, to be followed by bright and colorful music by way of contrast. This idea of giving the audience's ears a rest and doing it without stranding the picture, is worth using every day. It gets away from that dreaded monotony of continuous sound.

When the heroine threw her tears, or tried to, the organist used the Doppelflote (or its substitute) to play a solo melody, with slides and glides and sobs all over it. In another comedy an idea strikes the hero, which surprises him completely; the organist snatched out a theme from his score, without interrupting it, and played it on the repeating-stroke Xylophone.

And at the end of the picture the music rose to as big a climax as it could muster—which gave the sense of finality, exuberant finality. Warner's ought to know enough to mention a good organ and good organists when it has them. They mentioned their piano, even though it played only with the orchestra and we could hardly hear it or the pianist; yet the organ and organist alone entertained Warner's entire audience for many long hours during that week—and the audience was not permitted to know what the organ was nor who the organists were.



Industrial Digest & Professional Record

Publishers' Brevities

Things to Come or Things Done to Make For More and Better Music
J. FISCHER & BRO.

are making rapid progress on the engraving of the new Deems Taylor opera to be produced by the Metropolitan. When we reflect what it means to be the publisher of the first Beethoven symphonies or the first Wagner dramas, we gain a new appreciation of the progress the publication of this opera by an American composer means to American musicians and publishers. It is a compliment to organists that the catalogue of J. Fischer & Bro. contains such a wealth of organ literature, all the way from melody pieces to classic sonatas.

LORENZ

FOR the Christmas season Lorenz has issued booklets of sample pages which give the choirmaster the utmost assurance in selecting new music. There is also an attractive booklet of 64 pages of solos for the church, showing three-staff thematics of 62 songs, which is invaluable for the program-maker's library.

MANUS

MANUS has a leaflet of music classified for theater use, that ought to be helpful to all theater organists; the price of the music is right too.

PRESSER

PRESSER has issued a 64-page booklet of music and photographs, in connection with the Sesqui, under the title of Two Centuries of American Musical Composition. It includes a dozen or more complete compositions from the Prize Song to Englemann's Melody of Love; there are about 400 photos of

composers. Copies are obtainable at ten cents each.

New Organ Music

Paragraph Reviews of Foreign Publications for Organists

By ROLAND DIGGLE

DURING the past few years I have come across a number of compositions for the organ that I thought were about the limit, however I think that all of them could have been played if one cared to stick at them long enough; now comes the unplayable, a

"Symphony" by Kaikhosru Sorabji published by Curwen. It is a tremendous work of 107 pages; as a general rule four staves are used, often the top staff is to be played an octave higher than written; while this tends to save ledger lines it is most confusing to the eye; to simplify matters the right hand is often playing three intricate parts from these two staves. There are three movements — PRELUDE E PASSACAGLIA, INTRODUCTIO FUGA, CODA, and FINALE. It is impossible to give any idea of the work.

Not as difficult but almost as uninteresting are the TROIS POEMES BIBLIQUES by Raymond Moulaert. The titles are LAZARUS, THE LOST SHEEP, PARABLE OF THE VIRGINS. The music is very much in the style of Malein-greau but does not seem to have his inspirations behind it; my preference, if I have any, is for the last one.

Paxton has published SIX SHORT AND EASY PIECES by J. Stuart Archer; they should make useful teaching material. They impress one as being early works but they contain some attractive writing. From the same publisher comes an INTERMEZZO IN D-FLAT by H. Crackel. I don't recommend it. A more sturdy work is the OVERTURE by Hugh Blair; it is only five pages and being quite easy it should prove useful for church.

Other pieces recently published are TWO CHORAL PRELUDES by C. Waters, and VOLUNTARY in D-flat for the left hand and pedals by Basil Harwood, neither of which are worth getting.

MR. HENRY WILLIS

the noted British builder arrives early in November for another American visit. He is the kind of a visitor America most royally welcomes.

ITEMS for the INDUSTRIAL DIGEST & PROFESSIONAL RECORD must be in our office before the first day of the month preceding date of issue. If an event is of so little importance that interest in it is likely to expire within the month, it cannot be given any mention here. A few 6' (small-type) pages in the back of the book are held each month for a condensed record of matters of less importance reaching the Editorial Office between the first and tenth of the month. A few advertising pages are held till the twentieth to accommodate those who consider their announcements too vital to wait the next issue.

THE
AMERICAN
ORGANIST

MR. CHARLES M. COURBOIN SUFFERS SEVERE ACCIDENT

WHILE driving home Oct. 10th after his evening service Mr. Courboin collided with a street-car coming rapidly around a curve, and was confined to the Scranton Hospital for a week; his jaw was fractured, his face badly cut, and a tooth knocked out; fortunately his hands and feet were only scratched. Due to wonderful treatment by surgeons experienced through many mine accidents Mr. Courboin is recovering rapidly and will show no signs of injury when the casts have been removed, some of which were already off two weeks after the accident. While he will be able to mingle with his friends again by the first of November his early winter tour through the West and Canada has had to be cancelled; in the majority of cases no substitute was acceptable and Mr. Courboin's dates will be arranged accordingly. Miss Freda Nordt, his assistant in Hickory Street Presbyterian, Scranton, is playing in his absence as usual. Mr. Courboin is a fast driver who makes timid souls nervous, but the present accident was not entirely his fault, though a slower speed would have lessened the injuries. It is to be hoped, for the good of the organ world, he will take Bach fugues as

fast as he likes, but automobiles much slower. The world is indeed fortunate that his marvelous physique carried him safely through so serious an accident.

AMERICAN CONSERVATORY SUMMER CLASS SUMMARY

THE special screen classes were directed by Mr. Edward Eigenschenk, Mr. Paul Esterly, and Mr. Edward Benedict: in addition to many pupils from Chicago there were pupils from Wisconsin, Ohio, Texas, Minnesota, Alabama, Illinois, Iowa, Oklahoma, New Mexico, Indiana, Michigan, S. Carolina, and Kansas. Mr. Van Dusen's pupil and assistant, Mr. Eigenschenk was one of the prominent soloists at the Philadelphia N.A.O. Convention.



THE SOCIETY met Oct. 6th by courtesy of Mr. Robert Pier Elliot in the Welte-Mignon Fifth Avenue Studio, New York, for its first general meeting of the season, under the presidency of Dr. Melchiorre Mauro-Cottone, organist of the Capitol Theater, New York. In addition to the business there was a music program by Dr.

Mauro-Cottone and Mr. Frank Stewart Adams.

MR. HENRY F. SEIBERT

EARLY BOOKINGS

BOOKINGS made before the close of September included Perkasié, Weebawken, Stroudsburg, Philadelphia, Boston, Jacksonville, Reading (2), Pottstown, Wilkes Barre, Richmond Hill, Oneonta. Mr. Seibert has also been engaged by the Estey Co. for some records.

MR. FIRMIN SWINNEN

HAS WRITTEN A NEW SUITE

PRESSER of Philadelphia is publishing Longwood Sketches, a new Suite in four movements, by Mr. Swinnen, concert organist at the Longwood estate of the Du Ponts. In all probability the Du Pont organ will be improved and added to in the near future. Mr. Swinnen is already known as a composer; his CHINOISERIE is a most delightful bit of Chinese atmosphere, while his famous CADENZA for the Widor "symphony" on the other hand is a remarkable pedal study on Widor themes. There are some fine and practical theater themes written especially for J. Fischer & Bro., and several melodie pieces. Longwood Suite is his first publication in larger form, if we are not mistaken.

Christmas Music for Church Choirs

Christmas Choir

PEACE ON EARTH! Heyser. Difficult 75c.
CHIMES OF THE HOLY NIGHT. Holton.
Easy. 75c.

Cantatas (New 1926)

A copy of each of the above will be sent on 10 days' approval upon request if the American Organist is mentioned.

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Christmas Solos and Duets

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Organ Interests Inc.

467 City Hall Station New York, N. Y.

Art of Photoplaying

By MAY MESKIMEN MILLS

paper-cover \$12.00 net prepaid

SUBJECTS

Abyssiana
Achula
Actors and Actresses
Accessory Stops
Accordion
Acoustic
Acuta
Adagio
Adieu
Aeoline
Aeroplane
Aesthetic Dancing
Aesop's Fables
Africa or Cannibal
Aftermath
Agitation
Agitation
Agony
etc.

SUBJECTS

Baby Cry
Brass Band
Bumps and Falls
Burlesque
Calisthenics
Cannon Shots
Cat Meow
Clock Strike
Coquetry
Court Scenes
Cuckoo
Dog Bark
Embarrassment
Fade-Outs
Flash-Backs
Flirting
Frogs
Ghosts
etc.

The first column gives a reproduction of the actual index; the second gives subjects picked at random from two pages of the index: together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

ORGAN INTERESTS INC.

467 City Hall Station New York, N. Y.

M. LOUIS VIERNE FIRST AMERICAN TOUR

THE eminent composer and organist, Louis Vierne of Notre Dame Cathedral, Paris, will spend February and March in an American tour under the expert management of Dr. Alexander Russell and Bogue-Laberge, making his debut on the Wanamaker organ in New York. Few organists hold the position of esteem accorded to M. Vierne by American organists. After his New York and Philadelphia Wanamaker recitals he will play a series of engagements in New England and then go to Canada, thence to the Pacific Coast via the middle western cities. He plays his farewell recital in New York in April, returning to Paris in time for the famous Easter services in Notre Dame.

Dr. Russell has already introduced Mr. Marcel Lanquetuit, of St. Godard's Church, Rouen, France, in recitals in New York and Philadelphia. He is a pupil of Mr. Dupre and included in his recital an improvisation in symphonic form on themes by eminent musicians. His work will be reviewed in later pages.

MR. SIBLEY G. PEASE

ELKS' TEMPLE RECITALS
IN THE magnificent new Elks' Temple, Los Angeles pictured on our front cover for September, Mr. Sibley G. Pease is giving a series of recitals. The first programs average an attendance of about 200, while the 19th program recently played drew 600; Sunday programs fill the house at 700. "I'm not trying to educate the public," wrote Mr. Pease; "I've finished with that crazy thought, and now I'm endeavoring to give them what I consider good, varied music. And they come back for more." We hope to present an analysis of Mr. Pease's methods in an early issue.

MR. ALBERT RIEMENSCHNEIDER MASTER CLASS RECITAL

MR. RIEMENSCHNEIDER'S Summer Organ Master Class closed its sessions in Baldwin-Wallace Conservatory, Berea, Ohio, with two recitals at which his pupils played 13 movements from eight of the Widor "symphonies", 6 Bach choral-preludes and three other Bach selections, and three Franck numbers. The Master Class members participating in these two programs included four men, five ladies enjoying single bliss, and seven ladies afflicted, shall we say?, with husbands. It is enlightening to see so many married women seriously in the profession for Master Class work of the kind Mr. Riemenschneider is noted for. The total Master Class roll added one to each of these three classifications. Mr. Riemenschneider con-

templates taking a few special pupils to Paris next summer for study under Marcel Dupre.

Recital Selections Confined Largely to Contemporary and Less Commonplace Numbers

*—Indicates organists who mentioned the builder's name as well as their own on the printed program.

†—Indicates complete programs.

*J. WARREN ANDREWS
FIRST METHODIST—RIDGEFIELD PARK, N. J.
Dedicating 2-20-628 Möller
Gounod—Marche Militaire
Kinder—Jubilato Amer
Spinney—Village Harvest Home
Nevin—Song of Sorrow
Dubois—March of Magi
PAUL ALLEN BRYMER
On Tour

Stoughton—Softening Shadows
Faulkes—Concert Prelude and Fugue
Rachmaninoff—Serenade
Guilmant—March D
Yon—Humoresque
Johnston—Evensong
*FRANK M. CHURCH
Torjussen—Rising Sun
Guilmant—Caprice
Parker—Concert Piece B
Sheldon—Dawn
Stickles—Matinata
Sowerby—Joyous March
Diggle—Marche Melodique
Kroeger—Scene Orientale
Clokey—Jagged Peaks
Browne—Contrasts
Bingham—Cathedral Strains

*C. DELLO JOIO
ASSUMPTION—NEW BRIGHTON, S. I., N. Y.
Dedicating 2-m Möller
Meyerbeer—Coronation March
Yon—Italian Rhapsody
Flagler—American Variations
Bossi—Scherzo Gm
Yon—Christmas in Sicily
Johnston—Evensong
*MRS. KATE ELIZABETH FOX
Seagullcentennial
Maitland—Concert Overture

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Highland, N. Y., for October 1926.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of his ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher Organ Interests Inc., New York, N. Y.; Editor T. S. Buhrman, Managing Editor none, Business Managers none.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Organ Interests Inc., F. B. Buhrman, Richmond, N. Y., and T. S. Buhrman, Richmond, N. Y.

3. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) none.

T. S. Buhrman, Editor
Sworn to and subscribed before me this 30th day of September 1926.
[seal] Wm. Leslie Conner
(My commission expires March 31, 1927.)

Bonnet—Romance sans Paroles
Rachmaninoff—Serenade
Caellerts—Intermezzo
Novak—In the Church

J. FRANK FRYSSINGER
Wolstenholme—Sonata a la Handel
Bach—St. Anne's Fugue
Dvorak—Largo (New World)
Fry—Siciliano
Kinder—Caprice
Fryssinger—Sunset. Laudate Domini. Emmanuel.

DR. RAY HASTINGS
PRESBYTERIAN—BAINBRIDGE, N. Y.
Clarke—Marche aux Flambeaux
Hastings—Exultation. Impromptu.
Macbeth—Love in Idleness
Toselli—Serenade

HENRY KLOOSTER
Boelman—Priore a Notre Dame. Toccata.
Yon—Humoresque
Rachmaninoff—Prelude Gm
Liszt—Liebestraume No. 3.
Saint-Saens—Swan
Kinder—Jubilato Amen

*FREDERIC C. MAYER
Dett—Deserted Cabin
Grieg—A Wedding Day in Troidhaugen
Dubois—Grand Chorus
Roubier—Une Fete a Trianon
Tchaikowski—Song without Words

*RUSSELL HANCOCK MILES
Bird—Oriental Sketch
Yon—Hymn of Glory
Maitland—Concert Overture
Martini—Gavotte
Borodin—Au Convent

*HARRY EDWARD MUELLER
Matthews—Pagan
Ecellmann—Rondo
Guilmant—Dreams
Dickinson—Reverie

SIBLEY G. PEASE
ELK'S TEMPLE—LOS ANGELES
Harker—Eventide
Yon—La Concertina
Friml—Hymn Celeste
Stoughton—Pool of Pirene
Sebbins—Swan
Nevin—Narcissus
Pease—Capriccio F

MISS MIRIAM WELTY
Stoughton—Tanglewood Tales
Meale—Magic Harp
Barnett—Panels from Chinese Screen
MacFarlane—Scotch Fantasia

DENVER and BOULDER By FREDERICK J. BARTLETT Official Representative

YOUR Correspondent pleads guilty of negligence. My experience is the threadbare one. The Denver City recitals were played each day as usual by Mr. Clarence Reynolds. He has to cater to an amusement hunting crowd all summer, who do not care to be bothered with intellectual subjects. Nevertheless we could feel more interest if more of the classics were played and not so much attention paid to "sugary nothings", which leads us also to state that the famous "Storm" could do with a rest. Frank Wilbur Chase, Mus. Doc., has resigned as head of the music department, University of Colorado, and has accepted a position at Mobile, Alabama. His place is being filled by Mr. Horace Whitehouse of Indianapolis.

The new Rialto Theater has opened and Lyle C. True of Connecticut is the organist—a 3m Robert Morton unit.

Frederick Marriott, pupil of Courboin, has been appointed organist at the Curran Theater. The new 3m Möller at the First Baptist still continues to give satisfaction; several recitals were played on it this summer by visiting organists. We understand the First Methodists are planning a new installation for this coming winter, probably a large 3m. It appears now that the differences between managers and musicians have all been amicably settled in this district. Your Correspondent has again been appointed organist of the Isis Theater, also the First Methodist Church, and also Conductor of the Boulder Philharmonic orchestra.

The choral clubs of the City are planning to render the "MESSIAH" at Christmas and Dubois "SEVEN LAST WORDS" at Easter, as their offerings for the coming season. Richard Durrett will train the chorus for these occasions.

HARRISBURG

by
WILLIAM E.
BRETZ
Official
Representative



JUST NOW the main object of conversation, and that very favorable, is the new 4-51 Skinner in the new Pine Street Presbyterian where Mr. Frank A. McCarrell presides. Dedication services began Oct. 3, and continued through the week, special music having a prominent part in all the services. Mr. McCarrell gave two formal evening recitals and a half-hour program each noon to crowded houses. He has the assistance of an excellent quartet and chorus, and also a 3m Haskell for teaching.

The choir of the Fifth Street M. E. opened its Fall activities with an evening of music Oct. 3. The regular vested choir of 40 voices sang several important works and Mrs. John R. Henry, organist, gave a brief preludial recital.

Clarence E. Heckler has resigned at First United Brethren to assume the position at Christ Lutheran where he will have a 3m Austin.

A miscellaneous program was given by members of the Vive Voce Club at the first meeting of the season held at the Froehlich School of Music. At that time an interesting program was mapped out for the coming year. Miss Esther Kauffman, president, is organist at Covenant Presbyterian.

A Sacred Hour of Music was given by the quartet of Ohev Shalom Temple as a part of the Day of Atonement Services. The quartet

numbers were interspersed by organ selections by Miss Clara Cromleigh.

The opening musical event of the season at Irving College and Conservatory, Mechanicsburg, was the recital by members of the faculty Oct. 4. A feature of the program was the playing of Yon's CONCERTO GREGORIANO for piano and organ by Br. Echternach and the writer.

CHICAGO
by
LESTER W.
GROOM
Official
Representative



NORTHWESTERN UNIVERSITY, with the enlargement of their department of Church and Choral Music, have developed a valuable series of lectures which promise to be of considerable worth in the progress of church music, especially to those churches whose lack of ritual give music directors unlimited power for good or for the opposite. In many churches this broadness has resulted in equal shallowness of the music, and the lack of training in selection and preparation of hymns, anthems, etc. has resulted in musical poverty in many sects. Although prepared principally for church musicians, such a course as this might well be taken by candidates for the ministry, since music has proved to be a powerful force in the psychology of the religious life. Dean Lutkin, an authority on Church Music and a Choral Conductor of long experience, who was one of the compilers of the Episcopal Church's New Hymnal as well as the Methodist

Hymnal and others, has charge of the course; lectures on styles of hymns, methods in service playing, etc. have been promised by men in the highest authority in their class, such as Rev. Canon Winfred Douglas on Plain-song, F. Melius Christiansen on Choirs, etc.

A new 3-45 Kimball was opened by Mr. William H. Barnes at LaGrange, a suburb of Chicago. The organ is constructed somewhat on the well-praised and also well-condemned extension principle, there being twenty stops which are parts of the other 25. One of the important features is a Diapason Phonon, of metal, for the Pedal Diapason, which is more convenient to place than the wood diapasons, but even more powerful than many of the older style of construction. The recital was accompanied by a short lecture on the construction of the organ by the recitalist, whereby a number of listeners discovered that organs have other pipes than the display article.

Roseland, a suburb of Chicago, enjoyed a program given by Mr. Arthur Dunham recently, to open the new Hinners organ at the Bethany Reformed Church. His listeners were greeted with popular numbers, together with two or three scholastics, and expressions of admiration gave honor to builder and player alike.

One of the great advantages the modern organ offers to its performer is not the possibility of added registration, not the imitation of orchestral effects, not even the better performance of standard compositions; it is one of greater possibility than these, namely: the performance of an artistic church service or picture interpretation. Improvisation, that bane of the uninitiated, can become more wonderful; hymn-playing, the child of church music, sometimes lame, sometimes soiled, often bashful, can become powerful, graceful; choir and solo accompaniment can become a real support, a real contrast and a joy to performer as well as listener. All this, of course, with the provision that the organist is able to appreciate all the possibilities that lie in a new instrument. Without appreciation, a new organ is like a wine income with a beer appetite.

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DETROIT

NO, MR. TYLER didn't send us any news for his column, so we print instead a poem which was published in one of the Detroit papers. It tells our readers a little about A.R.T. that we want them all to know.—Ed.

ABRAM RAY TYLER

Come, bring my bowl and fetch my lyre
And give my spirits wing,
For, in this mood, I should admire
Of Tyler for to sing!

Could I but improvise as well
As he whom thus I name,
As poet I'd forever dwell
Within the halls of fame.

But oh, a feeble bard am I
Who twangs an ill-tuned harp,
And in my meters you'll decry
A lot whereto to carp.

But Tyler's notes are ever true
And Tyler's hand is strong,
And Tyler's tones have power to woo
Like Orpheus, his song.

For never organ sounds more sweet
As "Quiet Hours" descend,
Than when his nimble hands and feet
Unto their duties bend.

And I, who deal in halting words,
Am filled with bleak despair,
As if I heard the song of birds
And sought to sing as fair.

—R. J. MCL.

NEW YORK CITY NOTES
A FEW OF THE BIG LITTLE THINGS THAT
MAY BE INTERESTING
By S. O. MEBOBY

THE JULLIARD FOUNDATION which the late Augustus D. Julliard founded by a bequest of \$13,000,000, comes in for some plain speaking on the part of *The Musical Digest*, New York. The *Musical Digest*, one of the best of the City's music weeklies, claims in print not only what has been claimed more and more vehemently in private but also what has not yet been proclaimed. It would appear that the real purpose of Mr. Julliard has never been achieved in the five years of the Foundation, and that it never will so long as a retired Methodist minister, who evidently knows nothing about music and certainly can never be competent to handle a great music organization, remains in a state of absolute dictatorship and inaccountability.

Mr. Julliard undoubtedly intended great good for the cause of music. Even the most optimistic Methodist cannot point to anything good enough thus far to approach the scale of thirteen million dollars. The *Musical Digest* is performing a real service in unearthing the facts and publishing them.

\$110, a seat for an opening performance, thus does Earl Carroll try to make money on his current Vanities.

The Vitaphone, a device reproducing sound as well as pictures from a moving film, makes a second appearance on Broadway, remaining at the Warner in the "Don Juan" program and appearing now also at the Colony in a new program. \$2, a seat is more than such a show is worth in your Representative's opinion, but other reports from those who have heard the Vitaphone disagree a little as to its practical success. Some say it is a very great improvement over the De Forest Phonofilm—let us hope it is; but others say it is still the product of the tin-can and cannot compete with music. I'd rather go to the Capitol once at \$2, than to the Vitaphone twice; but the present scale lets me go to the Vitaphone once but to the Capitol three times, so to the Capitol go I.

The newest Public Theater (and I detest the name; everything cheap and grabby is in it) is soon to open, with undoubtedly another unit instrument; 50 h.p. of blower equipment has been ordered, and the instrument will be blown on from 15' to 30' wind; the house seats 3600.

As already reported in these pages the world's greatest carillon lost its first master, Anton Brees, and Percival Price of Canada is now carillonneur. The New Yorker, our newest and liveliest weekly—better subscribe if you want some real stuff—gives considerable attention to Mr. Rockefeller's importa-

tion; we quote a few sentences; they are enlightening:

"His first request was that all traffic on Park Avenue be stopped while he played.... A great city cannot stop its traffic on account of bells, they gently explained to Mr. Brees. Also, would he please play things more familiar to Americans? Tinkling little airs which ring from the cathedrals of Holland and Belgium mystified the good people of New York. Mr. Brees vowed he would not change his programs. Furthermore, he declared he wanted a new apartment with private bath. He was tired of living in the Y.M.C.A. Now the Flemish bell-ringer has gone back to Antwerp, where cathedrals boast Rubenses and baths are unknown."

BROOKLYN

by

ALLANSON

WELLER

Official

Representative



TO THOSE of our Manhattan brethren who are inclined to look, well, superciliously on us in Brooklyn, I should like to say a word concerning the organ activities in this borough and show them that organically and artistically we are on the music map too. Brooklyn is sometimes referred to as the City of Churches, hence it is but natural that she should also be the city of fine organs and organists, and she is. For example there is the splendid 4-70 Moller in St. Luke's Episcopal at which Mr. Charles O. Banks officiates. Since the installation of the instrument some years ago it has been the custom to devote the first Wednesday of each month to an organ recital. Those given by Mr. Banks are among the finest performances organ or otherwise which Brooklyn offers. Mr. Banks is active in the borough, managing the Banks School of Music, and his facile pen is seldom idle. His *EVANGELINE* Suite is just about a perfect specimen of organ suite in my estimation, and the *PRELUDE* upon which he is now at work promises to be just as successful though written in a widely different vein.

A larger instrument, in fact I believe the largest in the Borough, is the Barnett Memorial in the Church of the Messiah of which Mr. George A. Wilson is organist. It is a 4m Austin and its size is due to the fact that there is almost no borrowing at all save in the Pedal where the Gedeckt and Fagotto from the Swell and the Dulciana from the Choir are artistically placed. Mr. Wilson's recitals and Sunday afternoon musicale which enlist the services of his combined choir are among Brooklyn's best music events. His chorals includes women as well as men and boys, permitting greater variety of effect than with the ordinary Episcopal male choir.

Brooklyn's newest organ is that installed in Holy Trinity about a year ago, a 4m Skinner. Mr. Louis Robert the distinguished Dutch organist was engaged last season and gave a number of admirable noonday recitals. In its original state it was a trifle difficult to play owing to the absence of sforzando indicators. This defect has been remedied and the Pedal greatly improved during the past two months. On the right of the expression pedals are the lock-pedals which when pushed down and locked allow certain groups of stops and couplers to act, and when released check the action of these groups even though the knobs may be in position of action. Thus groups of stops and couplers may be prepared in the usual manner by drawing the knobs and tumbling the tablets without having them act. At the proper moment they can be brought into action by means of the lock-pedals. The groups included in the lock-pedals are Manual 16', Couplers 16', Couplers 4', Pedal 32', Tremolos, all Swells to Swell expression pedal. This new arrangement also allows a sforzando with or without the first four divisions above. The Register Crescendo now automatically takes off Tremulants.

These three organs I consider the best which the borough offers but there are many

other excellent instruments, including the fine 3m in the music hall of the Brooklyn Institute on which recitals are given throughout the season by leading Brooklyn and Manhattan artists preceding the Graham Foundation addresses. Many leading players of the day including R. Huntington Woodman, Richard Keys Biggs, Harry Rowe Shelley, John Hyatt Brewer and others have found in Brooklyn a wide and appreciative audience and a rapidly growing field for their work which will be covered in the near future in these columns.

OBERLIN CONSERVATORY NOTES

By GEORGE O. LILLICH

Oberlin Correspondent

THE SCHOOL YEAR at Oberlin is well started with more than 150 students in the organ department. We have as additional equipment five new Möllers for practise. They are most satisfactory and supply a long-felt need. We have thirty practise organs available now, beside the 4-80 Skinner in Finney Memorial Chapel and the 3-40 Roosevelt in Warner Concert Hall, which are used for recitals.

Dr. George W. Andrews has been in Oberlin during the past summer devoting his time to teaching and composition. He has just finished a new SONATA for organ, the first movement of which he played at the opening recital this fall.

Mr. Laurel E. Yeamans, teacher in the organ department, has been granted a two-year leave-of-absence. He sailed Sept. 1 for Paris where he will study with M. Bonnet. He expects to make a study of continental organs.

Mr. Leo C. Holden is an addition to the faculty this year. After graduation from Oberlin in 1920 he served three years as director of music at Shorter College and two years at Fiske.

Mr. J. Stuart Constantine, A.A.G.O., of the class of 1925, who received his Masters Degree in both organ and classic languages last June, is now an instructor in Greek and is continuing his organ study with Dr. Andrews.

Mr. Selby Houston, a Junior, was successful in attaining his A.A.G.O.

Mr. Wilbur Rowand '26 is teaching at Shorter College. He substituted for Mr. John Gordon Seely at Trinity Episcopal, Toledo, this summer.

Miss Rebecca Burgner '22 and Mr. Arthur Croley '26 are both in Oberlin for graduate study. Miss Burgner is on leave of absence from Central Union and the Punahou Schools of Honolulu, T. H.

Mr. Matthew Sloan, A.A.G.O., of the class of 1924, received his Masters Degree in organ last June and spent the summer at Fontainebleau studying with Libert.

Mr. Paul Hunison, student here for the past two years, is at Grace Episcopal, Sandusky, this year. He spends two days in Oberlin each week.

Mr. Vernon Robinson '25 has been appointed Minister of Music at Central Union, Honolulu, and is also instructor in organ in the Punahou Schools of that city.

Mr. Wm. W. Breckenridge of the First Methodist, Oberlin, spent the summer in France and Italy.



OMAHA

by

MARTIN W.

BUSH

Official

Representative

THE EDITOR having extended his beneficence in the matter of valuable magazine space to activities of organists in the minor league circuits, here beginneth the first chapter in the chronicles of Omaha and Nebraska organists. While their number is not legion, their high quality of personality and purpose manifests itself principally, in a collective way, through the Nebraska chapter of the A.G.O., some sixty-eight strong, which invariably elicits from distinguished visitors of the organ world most favorable

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This particular season of the year little more than marks the return of vacationists, resumption of duties on the part of most at old posts, and the beginning of new engagements for a few. Mr. Albert Sand became possessed of a daughter during the summer, and now forsakes church playing for pictures at the Strand. No inference. He is succeeded at the Kountze Memorial Lutheran by Mrs. Eloise West McNichols who upon leaving the First Unitarian is followed by Mrs. R. E. Davis. Mrs. Flora Sears Nelson assumes the First Presbyterian in Council Bluffs, leaving the Westminster Presbyterian where she is followed by Mrs. Milton Jones, Mrs. Marie T. Miller succeeding Mrs. Jones at the Central United Presbyterian.

Mr. Clarence Eddy opened the new 3-51 Kilgen at the Scottish Rite Cathedral with two programs for four recitals on Sept. 25, 26. Mr. Eddy's playing and programs were of his usual style which is so well known the length and breadth of the land. The organ, being the first Kilgen of any distinction in this community, created a very favorable impression, efficient voicing of individual registers making for a satisfactory ensemble.

The near future holds prospects of a number of noteworthy organ installations. One of the earliest will probably be in the First Methodist where recently a providential bolt of lightning tried electrifying a Hutchings of the vintage of '92. The experiment was not a success and the Hutchings is now in the "happy hunting ground".

PITTSBURGH NOTES

By CHARLES A. H. PEARSON
Official Representative

PITTSBURGH organists awaited with interest the opening of the two series of free organ recitals here. Dr. Charles Heinrich begins his twentieth year as organist and director of music at Carnegie Institute. At the same time, it will be the thirty-first season of free recitals at the Institute. The Music Hall was opened in the fall of 1895 by the celebrated Frederick Archer, who served as organist until his death in 1901. He was succeeded by Mr. Edwin H. Lemare who filled the position from 1902 until 1905. Dr. Heinrich came from New York City in the fall of 1907, having held the important posts at the Church of the Ascension and Temple Beth-El there. His success here has been remarkable; he has won the admiration and friendship of all the musicians, as well as the enthusiastic support of the general public. To do this by such tactful program-making, and such masterful playing, is an enviable accomplishment. Most Pittsburgh organists have been greatly influenced by his work, while particularly the younger players are ready to acknowledge their great debt in the matter of repertoire, registration, interpretation, and general style.

With the Sunday afternoon recital, the season at North Side Carnegie Hall opened. This year the recitals played by Dr. Caspar P. Koch will be broadcast by WCAE. Hereafter, these programs were presented at 4 o'clock, but this year, the hour will be 3. The North Side Carnegie Hall is older than that in Schenley Park. It was originally established by the City of Allegheny in 1889, with a 3-manual Roosevelt which was for many years the best in the district. When Allegheny was absorbed by Pittsburgh and became known as the North Side, the old organ, now antiquated, was still doing duty, and it was only in December 1924 that it was replaced by a 4m Skinner. Dr. Koch is to be congratulated on his patience and faith in doing so much with the old instrument until the new one was made possible. Naturally, we are proud of Dr. Koch's paper on organ construction, at the N.A.O. Convention, which won the prize offered by The Diapason.

Mr. Arthur B. Jennings who represented the N.A.O. at the Convention of the Canadian College of Organists came back enthused over the loyalty of the Canadian organists to their organization and the delightful associations which he formed there. We feel that the executive committee in New York made a wise selection of a representative.

The announcement that Louis Vierne will tour the United States this winter is being met with much sincere pleasure on the part of the many organists who play his music

and admire his great gifts. Will Vierne be wholly pleased with our American organs? With our beautiful voicing, splendid electric action, compact consoles, combination pistons and toe-studs without number, general pistons, etc., we wonder if the great French artist will not miss (1) the French tone built up in complete families, 16, 8 and 4 foundations and reeds as well as plenty of mutations and mixtures on each keyboard; (2) the resonance of the great French churches; (3) couplers controlled by the feet instead of the hands; and (4) organs which are planned as glorious ensemble instruments instead of "aggregations of solo stops". Compare the solid, rich French Positif with the average American Choir Organ, consisting of Dulciana 8, Concert Flute 8, Flute 4, Clarinet, Orchestral Oboe and Harp! Compare the independent French Pedal Organ with the average "augmented" American! Alas! we still await the millennium in organ building!



PORTLAND

by
FREDERICK W.
GOODRICH
Official
Representative

THE so called Pacific Coast Convention took place in Pasadena, Calif. For some unknown reason the organists of the City were not invited. The Oregon Chapter of the Guild did not at any time receive an invitation to attend or to send representatives. It is true that a Portland organist was on the general committee, but he was not commissioned to represent the local Chapter, and did not at any time convey any invitation to Portland organists from those responsible for the Convention. The Pacific Coast includes Oregon, Washington, British Columbia, and other places in addition to California.

Mr. Frank L. Sealy visited the local Chapter of the Guild on his way home from the Convention. This is the second time that Mr. Sealy has visited us in recent years, and the writer is more than ever confirmed in his own mind that the worthy Warden of the A.G.O. has not yet been successful in getting the Far Western viewpoint.

Portland is rapidly becoming a city of splendid theaters. Recently the magnificent Broadway Theater was opened with a very fine program. The building is of Spanish design, gorgeous in its appointments and decorations. The large Wurlitzer was played for the opening performances by Oliver Wallace of Seattle. Mr. Wallace is an organist of the improvising type, which means that his playing becomes exceedingly monotonous after a short interval. This was particularly noticeable in last week's screen offering, "La Bohème". One longed for a few measures of the glorious music of Puccini, but instead the audience were treated to music which lacked the melodic charm and beauty of the Italian composer. Mr. Wallace has now been replaced by that splendid artist, Cecil Teague, who has done such fine work at the Majestic Theater in this City.

Another recent theater opening in the City was that of the new Hollywood, a beautiful Spanish type building also possessing a large Wurlitzer. For the opening weeks atrociously played. I have never heard anything worse than the organist's attempt to play Mendelssohn's WAR MARCH with his own "modern" harmonies; at the same performance we were regaled with the Polonaise from Mignon which the organist gave us not only with his own harmonies, but also with his own version of the melody. The gentleman, who shall be nameless, has for the time being been replaced by that excellent and clever young theater organist, Ernest Nordstrom. Mr. Nordstrom has done fine work in Portland theaters which is paralleled by the playing of his talented sister, Mrs. Edith Nordstrom Hobbs.

Writing about theaters reminds me that Mr. Clarence Eddy made four recent Sunday appearances at the console of the Liberty Theater Wurlitzer in this city. Being away

in California at the time I did not get the opportunity to attend.

The new Pantages Theater will open about November 1st. A large Robert Morton is to be installed by that capable organ building artist H. C. Ferris.

During the summer season your Representative gave two recitals on the new organ of the Catholic Cathedral of St. Mary. The first was for the Summer School of the Holy Names College, attended by two hundred sisters of various religious orders then present in the City. The second was the annual recital given for the Portland Summer School of the University of Oregon. A program made up of selections from the music of eight nations was attended by several hundred students and members of the faculty.

One of the outstanding events of the summer was the installation of the new Archbishop of Oregon in his Cathedral Church. The Archbishop of San Francisco at the same time conferred the Pallium on the new Metropolitan. The choir of the Cathedral rendered a magnificent program which included the "Te Deum Laudamus" to the ancient plain chant, sung during the Archbishop's procession, Gounod's "MASS OF THE SACRED HEART OF JESUS", Stewart's Motet "COELESTIS URBS HIERUSALEM", and the "ECCE SACERDOS" of Sir Edward Elgar. The ceremonial necessitated the use of a great amount of organ music which included Meyerbeer's SCHILLER MARCH, the MARCH in B-flat of the Belgian composer STLAS, and the fine SIGURD JORSALEAF of Grieg.

The services of the Jewish New Year and the fast of Yom Kippur have been held in the Municipal Auditorium, pending the erection of a new synagogue. Mr. William Robinson Bone, organist of Temple Beth Israel, was in charge of some splendid programs.

The concerts of the Portland Symphony Orchestra will be resumed on Nov. 1st under the conductorship of Willem Van Hoogstraten. The season will consist of sixteen concerts, featuring many modern works. The municipal organ will bear a part in some of the programs. Portland is practically overwhelmed with first class music events for the coming season.

ST. LOUIS NEWS SUMMARY

By N. WELLS
Official Representative

VACATION'S ended, the busy season's on! While some may consider vacation a period of rest, relaxation, and recreation, others may consider it a period of study, development, and preparation. It is surely a good time to gather new impressions. Isn't it also well to forget and eradicate certain unpleasant and disagreeable impressions?

The Apollo Club has begun rehearsals for the ninety-sixth concert in November. Mr. Charles Galloway is director.

It was a Big Day for Perryville, Mo., when Immanuel Lutheran dedicated its 2-17 organ, built by Wicks. Mr. Ed. Warty, organist of the church, played the morning service. Mr. Martin Roschke of St. Louis and the former organist, played the afternoon service, while Mr. Walter Wismar played a recital in the evening.

Mr. Ernst Praeg Stamm has resumed his fifteen minute organ recitals before the Sunday evening services at the Second Presbyterian. Only 15 minutes, still it serves a two-fold purpose: The organist studies and performs some concert music, and the audience is treated to some extra, good and worthwhile music. Mr. Stamm plays the Fillgreen-Lane having two consoles.

The St. Louis College of Music will give some time and attention to ensemble work. There will be eight grand pianos, organ, a violin choir, and a quintet from the vocal Department, giving fifty and more students opportunity to participate. No one will question the benefits and importance of ensemble work. Mr. Paul Friess, organist at Kingshighway Presbyterian, will have charge of the ensemble class.

The Missouri Chapter, A.G.O. held the first meeting of the season Sept. 27 at Clayton Methodist, with Mrs. W. W. Gibson, organist, as hostess.

Miss Katharine Carmichael gave a splendid account of the Buffalo Convention. Dr. Percy B. Eversden followed with an equally interesting account of the N.A.O. Convention at Philadelphia, and also reported that the

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N.A.O. Convention comes to St. Louis in 1927.

Mr. Hugo Hogen, chairman of the Recital Committee, promised three recitals by well-known concert organists. More anon.

Mr. Chas. Kilgen reports that Pietro Yon will dedicate the new Kilgen at the St. Louis University Church.

Mr. Ernest Kroeger again urges as he has done so often, all members to prepare for the A.G.O. examinations. Mr. Kroeger finished his seventh consecutive summer tour at Cornell University, teaching History and Appreciation, as well as giving recitals. He is not only one of our most active and accomplished musicians but, justly and deservedly so, one of our most famous ones.

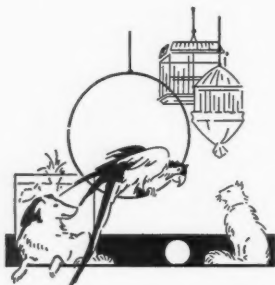
Mr. Elmer H. Ruhe has arranged a series of organ recitals for the coming season. Mr. Arthur Davis of Christ Church Cathedral is the first soloist.

Mr. Vernie Henshie had selections from Mendelssohn's "ELIJAH" at the first Vesper Service. His work at Pilgrim Congregational is praised and appreciated.

Mr. E. L. McFadden, Century Methodist, will play twenty-minute preludes before the evening services, beginning October and continued until June. A few words of explanation will be given before each number is played.

More proofs of Mr. Kroeger's ability, activity, and influence: The Theta Chapter of the Mu Phi Epsilon National Honorary Musical Sorority counts among its interesting events to come two lectures on the Wagnerian Operas, by E. R. Kroeger. And the Progressive Series Teachers' College offers a piano recital by him. He is a leading member of this college, which is training piano pedagogues. The institution has students from 15 states and Canada.

The St. Louis Symphony will play 15 concerts during the season for the children of St. Louis and vicinity. The conductor of the children's concerts in New York City, Ernest Schelling, has a collection of more than 1200 lantern slides, some of which will be used to show pictures of the composers, or their homes, or to illustrate orchestral instruments. The aim of our musical educators is to make America musical. But how, when, and where to begin? Isn't the Symphony Society pointing the way?



PERSONAL NOTES

STANLEY J. ANSTETT has left Eau Claire, Wisc., to locate in Hammond, Ind.

JAMES C. CRABTREE has been appointed to the Immanuel Union Church, West-erleigh, Staten Island, N. Y. He will give a short recital each Sunday before the regular services.

MILTON HERTH, formerly of Racine, Wisc., is now feature soloist at the 3m twin console Barton in the Lincoln Square Theater, Decatur, Ill.

MISS FRANCES MCCOLLIN announces the third season on her Illustrated Musical Talks in Philadelphia. Miss McCollin has just written a new anthem, "MY PEACE I LEAVE WITH YOU", a cappella for mixed voices in eight parts.

GEORGE B. NEVIN's and GORDON RALCH NEVIN's compositions were used at the first musicale of the year at the First Presbyterian, Bethlehem, Pa. Mrs. Floid M. Fuller, dean of the Lehigh Valley Chapter, A.G.O., prepared and directed the program.

PERCY RICHARDS, organist and head of the music department of the Oranue Union High School, Orange, Calif., died while spending his vacation in England.

LOUIS VIERNE of Paris will tour America this season. Dr. Alexander Russell has made arrangements to bring this great French Composer over and will limit his tour to Feb. and March.

AMONG RECITALISTS

J. WARREN ANDREWS: Sept. 17, Ridgefield Park, N. J., First Methodist Episcopal, dedicating 2-20-628 Moller.

SAMUEL A. BALDWIN has resumed his Wednesday and Sunday 4:00 p. m. recitals on the 4m Skinner in the College of the City of New York.

PAUL ALLEN BEYMER: June 30, Houghton, Mich., Trinity Episcopal; July 21, Marquette, Mich., St. Paul's Cathedral.

RICHARD KEYS BIGGS: Sept. 23, Newport News, Va., St. Vincent's.

FRANK M. CHURCH: Tallahassee, Fla., Florida State College for Women, series of six recitals on 4-m Skinner, June and July.

C. DELLO JOIO: Aug. 29, New Brighton, Staten Island, N. Y., Assumption, dedicating new 2-m Moller.

MRS. KATE ELIZABETH FOX: July 15, Philadelphia, Pa., Sesquicentennial Auditorium.

DR. RAY HASTINGS: Aug. 10, Bainbridge, N. Y., Presbyterian; July 31, and Aug. 6, Philadelphia, Sesquicentennial Auditorium. Mentioned as one of the features was Dr. Hastings' playing of the Batiste "St. Cecilia Offertory" with the great Creator Band.

RUSSELL HANCOCK MILES: Aug. 21, Philadelphia, Sesquicentennial Auditorium.

HARRY EDWARD MUELLER: Aug. 2, Asheville, N. C., Asheville Club House for Women, dedicating new 3-31 Lewis & Hitchcock.

American Guild of Organists

News and Notes

THE BUFFALO Chapter opened its season Sept. 24 as guests of the Larkin Co., at a luncheon and a recital by Mr. Firmin Swinnen, which provided an opportunity to hear both a great organist and a great organ.

The second meeting was held Oct. 14 at St. Catharines, Ontario, as guests of the Canadian Brethren; an opportunity was given to inspect some of the splendid organs of St. Catharines, and in the evening a recital was played by Dr. Eugene of St. Catharines.

The Chapter survived the convention and is looking forward to a great season. There are now exactly one hundred members and interest and enthusiasm are at concert pitch. —D. C. Garretson.

INDIANA GUILD held a meeting Oct. 10th in First United Presbyterian. A nominating committee, consisting of Mr. Jesse Crane, Chairman, Mrs. Amy Morrison, and Miss Georgia Eva Lockenour, was appointed by Mr. W. T. Shannon, Sub-Dean. Mr. Horace Whitehouse Dean, resigned, having become Professor of Music in the University of Colorado. The Secretary read a list of sixteen new members of the newly organized De Pauw Branch at Greencastle. A program committee was also appointed. Mrs. Morrison and Miss Elsie MacGregor, Miss Bernice Fee, one of our members, won the state contest in organ, conducted by Federation of Music Clubs. She went to the district contest at Toledo, Ohio, Oct. 23rd with the best wishes from the chapter. —GEORGIA EVA LOCKENOUR.

VIRGINIA GUILD held its first meeting Sept. 13th at St. Paul's Parish House, with Dean F. Flaxington Barker presiding; it was an open meeting and supper.

Programs for the entire season have been arranged and compiled in a most complete and attractive Year Book, for which we are greatly indebted to Mrs. Grace W. Hopkins, Chairman, Program Committee, Mrs. Sydney C. Swann, and Mrs. Harriet W. Elam. A goodly number of members was present and much enthusiasm was manifested.

The second meeting was held Oct. 11th in St. Paul's Parish House with the Dean presiding. Following the business session the program was conducted by the Chairman for the evening, the subject being "The Organ". Its history was read by Mrs. D. J. Stradling, substituting for Miss Isabel Robertson; its construction was presented by Mr. V. C. Marean, organ builder; and talks relative to the organ were made by Mrs. A. B. Gay and Miss Ruth Weisiger. It was one of our very best meetings from every viewpoint, and we hope just the beginning of our liveliest and best season. —MARIE M. STRADLING.

ALBERT RIEMENSCHNEIDER: July 23, and 26, Berea, Ohio, Baldwin-Wallace Conservatory, recitals given by summer organ master class.

MISS MIRIAM WELTY: July 28, Pittsburg, Kansas, Kansas State Teachers College.

MUSICALES

HORACE M. HOLLISTER presented "The Bohemian Girl" with orchestra and his choir of the First Congregational, Muskegon, Mich.

N. LINDSAY NORDEN, the indefatigable of Philadelphia, has organized The Brahms Chorus, of about 75 members of the former Mendelssohn Club; the Chorus will be expanded to a hundred trained voices for two annual concerts.

ORPHEUS CHOIR of Glasgow under the baton of Hugh S. Robertson, Glasgow, Scotland, opened its American tour Oct. 4th in New York City.

WESTMINSTER CHOIR of Dayton, under the direction of Mr. John Finley Williamson, announces a tour of 31 concerts in the East during November and December.

GENERAL NOTES

BIBLES to the number of 76,051,112 have been issued by the American Bible Society during the past 70 years, over a million a year.

THE OLDEST ORGAN in Germany, in St. Jakobi Church, Hamburg, four registers of which date back to 1512 or earlier, with the rest of it about three centuries old, has been renovated.

LIVERPOOL CATHEDRAL dedicated its great Willis Oct. 18th to 23 in six recitals by W. G. Alcock, G. D. Cunningham, H. Goss-Custard, and Charles Macpherson. Special trains on recital days ran from London.

R.C.O. Examinations during the summer passed 31 Associates and 26 Fellows.

MUSSOLINI donated an organ to the Pantheon, built by Tamburini, to replace the movable "organ" which formerly was considered sufficient.

EDISON RECORDS can now play for 40 minutes, forty minutes! The grooves run closer: the record is 12 inches across.

BAMBERGER & CO., "One of America's great stores located in Newark, N. J.," as WOR announces has proclaimed to the waiting world, now offers two music scholarships.

BERMUDA has regular recitals now, on the new Carvart in Wesley Church, Hamilton, where Mr. Norman Parker plays.

THEY FREE EDITORS in New Mexico who are charged with smothering other gentlemen. Persecution settled on Mr. Carl Moore, a newspaper editor, when he began to champion the cause of at least a semblance of decency in politics; they first cut off his advertising, and then they began arresting him on false charges, and finally they resorted to the methods of other criminals, and Moore shot in self defense. Former Senator Fall, once Secretary of the Interior, was one of those who found it desirable to cover the truth which Moore thought should not be covered.

THE U. S. CIVIL SERVICE wants orchestras and band leaders, beginning at \$1,220 and ending at \$1,680 maximum.

NEW YORK UNIVERSITY includes Mr. Hugh Porter in its staff for the courses on Church Music and Conducting and Mr. Alfred M. Greenfield also on the latter course.

CYRIL JENKINS who has some most excellent church music published in America "has a talent for getting free publicity," writes our correspondent, and he backs it up with a long press report, with photo, in reference to the latest action; one man claims the other swiped his money and a scrap results; the courts tried to decide who's who and what's what. Perhaps it would be well for composers to adopt the practices of the motionpicture profession in gaining publicity that true merit never gains rapidly enough. Certain it is that Mr. Jenkins' "LAX BENTON" published by Fischer is one of the great pieces of church literature, and is practical, very musical and inspirational.

VAN DUSEN CLUB

THE CLUB of 200 members met Oct. 12th for a Harvest and Halloween Party at Kimbell Hall, beautifully and appropriately decorated for the occasion. Announcement was made of over 25 appointments of members to good positions since their June meeting. After the brief business meeting the evening was spent socially, ending with a dance and refreshments. Splendid music was furnished by a ladies' orchestra which Miss Michels organized and directs.